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SCENES

FROM

THE KNIGHTS OF ARISTOPHANES.

RIVINGTONS

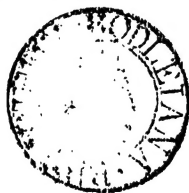
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SCENES
FROM
ARISTOPHANES

Rugby Edition

BY A. SIDGWICK,
LATE FELLOW OF TRINITY COLLEGE, CAMBRIDGE, AND ASSISTANT-MASTER
IN RUGBY SCHOOL.

THE KNIGHTS

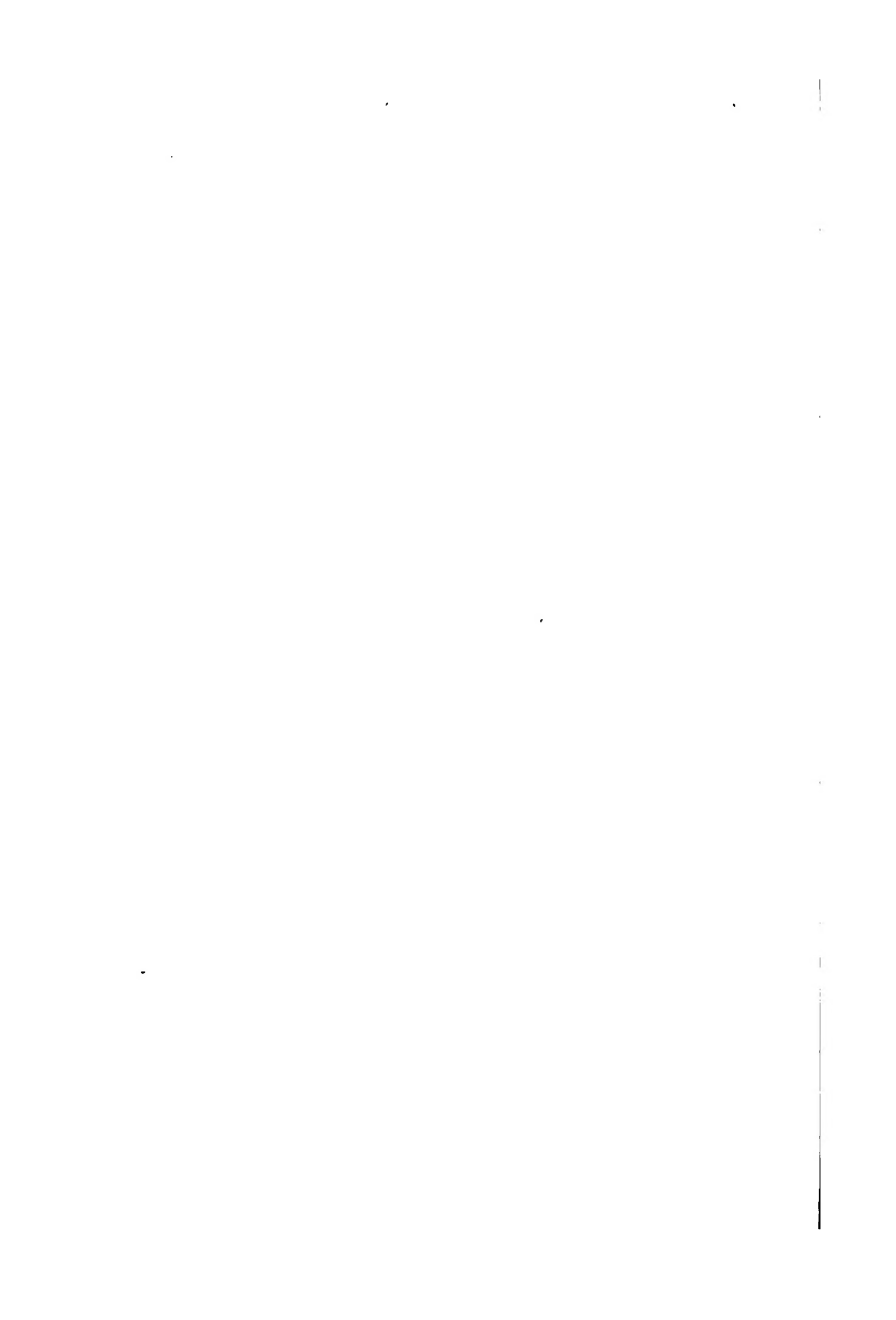


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PREFACE.

THE Knights of Aristophanes is a political play, and is directed entirely against Cleon. The causes of the poet's detestation of this man are not far to seek. Aristophanes belonged to the old school of Athenian conservatives; he held fast to the oligarchical party at Athens, and attributed all that displeased him in the modern manners, customs, politics, literature, art, and life, to the progress of democratic ideas. The destinies of his beloved country seemed to him to be thrown more and more into the hands of an ignorant, vulgar, and fickle mob, led by a few blatant unscrupulous parvenu demagogues. Of these, the most prominent at this time was Cleon.

In the old times, thought Aristophanes, the country was guided by patriotic men of noble birth and training. Cleon was a tanner, the son of a tanner, and seemed simply a political adventurer. In the old time, the country's good was the goal of all the schemes and policy of public men. Cleon aimed, he thought, solely at power, and the road to power was sought through flattery and conciliation of the lowest of the people. The politicians of old obtained a hearing by their wisdom, experience, public services, and weight and probity of character. Cleon relied solely on effrontery, vulgarity, and the lowest arts of mob-oratory. Still worse, power thus won had to be retained by yet more discreditable means. Of old, an appeal to their common patriotism, to the instinct of self-sacrifice for the state, was sure of a hearty response. Now, the fickle crowd would withdraw their omnipotent favour, if it were not secured by constant pandering to the separate self-interest of individuals. The

PREFACE.

public service, once a rivalry of noble devotion, was fast becoming an organized jobbery and corruption.

Further, in addition to all other ills for which the democracy was blamed, the poet charged it with the miseries of the war. The popular party, if not exclusively the cause of the war, were responsible for its continuance. The ambition, which was the real obstacle to peace, was fostered mainly by the demagogues. For seven years the struggle had lasted, causing a distress such as is almost impossible in these days to realise. Agriculture, the main means of subsistence, was at a standstill; for the crops were either never sown, or were reaped or destroyed by the foe. Commerce, with hostile fleets swarming on the sea, was exposed to the greatest risks. And besides all this, the rural population thronged the towns, till want and overcrowding filled every street with dead and dying. Fearful as these miseries were, they might have been endured if inevitable. But though Athens had more than once had offers of peace; though an energetic party in the town (of whom the poet was of course one) used every effort to promote it; the democratic leaders, puffed up with what seemed to the poet an irrational ambition, refused to hear of it, and persuaded the people to reject it.

Lastly, Aristophanes was still further irritated against Cleon by the events of the preceding year. Pylos had been occupied in the spring of 425 by Demosthenes and Nicias; and the Spartan army sent against them had been unable to capture it. But they had succeeded in establishing themselves on Sphacteria, and the Athenians could not dislodge them. Then came the famous debate at Athens, when Cleon rashly denounced the generals, exclaiming that if he were general he would take the island at once. Nicias promptly yielded his office to him, and Cleon, though anxious to back out of his hasty words, was forced by the popular clamour

PREFACE.

to take it. He put the best face on the matter, and swore he would slay all the Spartans in the island or bring them prisoners to Athens within twenty days. His opponents clearly expected him to fail, and it was the bitterest disappointment to them when he returned within the stated time triumphant.

The plot of the play is as follows :—

The stupid, deaf, cross, superstitious Demus (representing the Athenian people) has bought a new Paphlagonian slave (Cleon) who gets the complete mastery over him and bullies the two old servants (Nicias and Demosthenes) till their lives are a burden to them. They resolve to plot against him; and remembering that he has some oracles which he uses with great effect on Demus, they determine to steal them. They find here a prophecy that he is to be supplanted by a still worse blackguard than himself, a sausage-seller. Opportunely at this moment, enter a sausage-seller. They inform him of his great destiny, and promise him the support of the Knights. [These Knights, who form the chorus in this play, represent the richer classes at Athens, sympathizing on the whole with the poet's hatred of Cleon.] In comes Cleon; the Knights enter and assail him. The Rivals appeal to Demus, and after a long contest, in which each strives to win the favour of their patron, the sausage-seller is successful. He proceeds then to renovate Demus by boiling him; and the latter comes out quite changed from the process, promising better things for the future. Cleon becomes a sausage-seller; and Peace crowns all by her timely appearance at the close.

One inconsistency is here apparent. The introduction of the sausage-seller is a hit at the low tastes of the Athenians, bestowing their favour on a succession of vulgar, noisy demagogues, each worse than the last. How is it then right that the triumph of the sausage-seller should pave the way for the renovation of the *Δῆμος*, and a return to better things?

PREFACE.

The fact is, that the real aim of the plot is the overthrow of Cleon. This once accomplished, by good means or bad, the era of improvement can begin at once. It is Cleon who overshadows Athens, humiliating her, ruining her, robbing her of all her true greatness. The whole attention is therefore directed to the removal of this fatal incubus.

On the further question, how far Aristophanes misjudged Cleon, a word will suffice. His political feelings were so strong that he was clearly unjust. No man without real capacity could have had such influence on the Athenians for so long as Cleon had. And the accusations of dishonesty do not deserve much attention. For first, no public man in the Athenian democracy escaped them; and, secondly, if true, they are pretty sure to have been brought home to him, from the very publicity in which such men necessarily lived; and of this we have no clear evidence.

DRAMATIS PERSONAE.

Δῆμος (the Athenian People).

Οικέτης δ. } two servants of Demus, intended for Demosthenes
Οικέτης β. } and Nicias respectively.

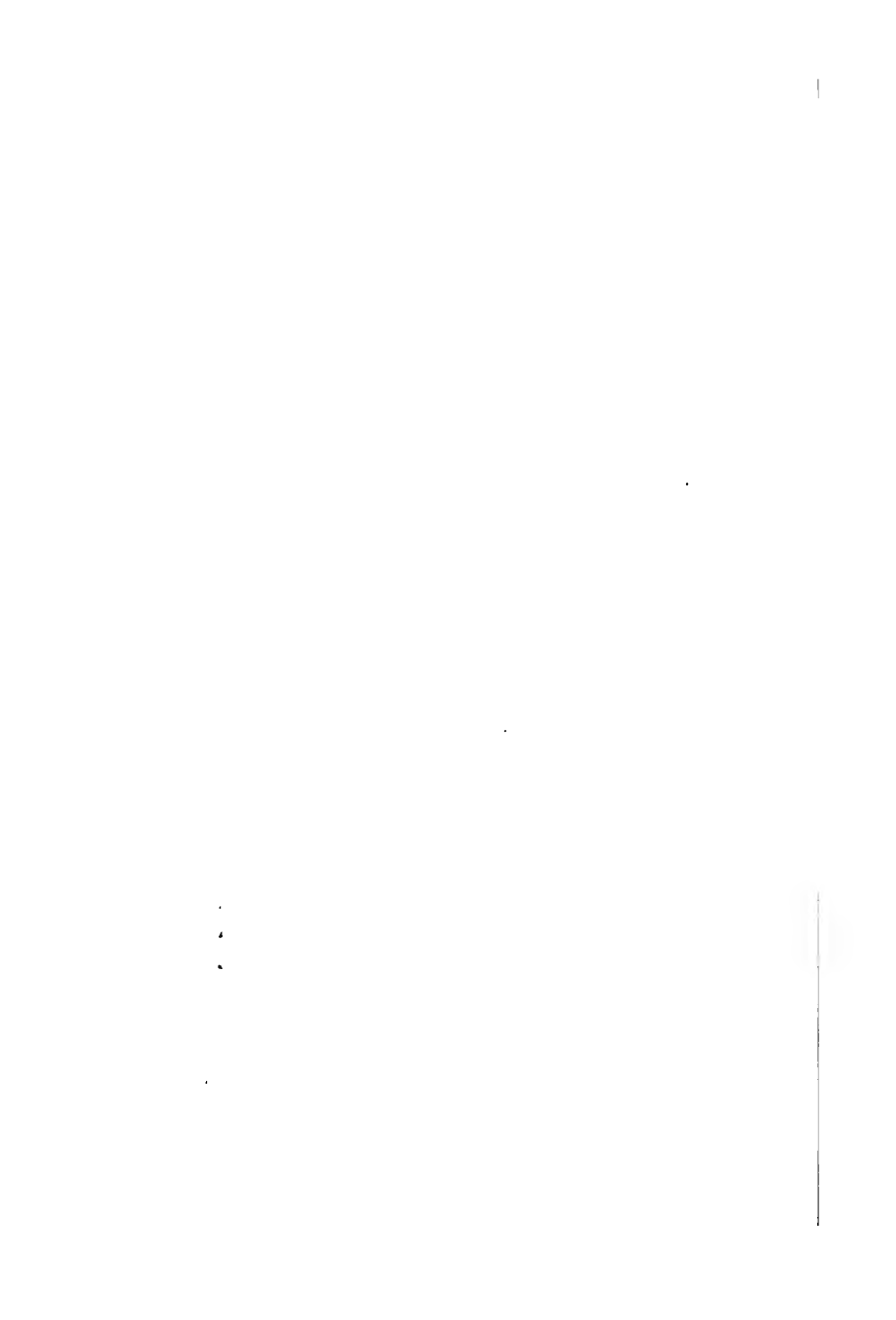
Ἀλλαντοπώλης, a Sausage-seller, whose name turns out to be
Agoracritus.

Παφλαγών, a slave, intended for Cleon.

Chorus of Knights.

The scene is the Pnyx at Athens, and is the same all through the play. In scene 5 there is a transformation tableau, the house of Demus opening and displaying a panorama of 'Athens in the olden time.'

The play was acted at the Lenaeon festival of Dionysus, in February, 424, the year after the successes at Pylos.



SCENE I.

The ΠΝΥΧ at Athens. The stage represents a large level open space, surrounded with stone seats, part rock and part masonry. In the left corner is the βῆμα, a stone platform with steps up to it. In the centre is an ugly and rather dilapidated house, the residence of Δῆμος, who represents the Athenian people. On a pillar in the fore-court of the house hangs a wreath. In the background to the right there is a glimpse (over the market-place) of the sea, and the islands.

The scene discloses two slaves, ragged, care-worn, and scowling. They approach each other, and talk low, casting suspicious glances around from time to time.

Οἰκ. α. [*groaning and shaking his head in despair*]

Ἰατταταιὰξ τῶν κακῶν, ἰατταταί.

κακῶς Παφλαγόνα, τὸν νεώνητον, κακόν

αὐταῖσι βουλαῖς ἀπολέσειαν οἱ θεοί.

ἐξ οὗ γὰρ εἰσῆῤῥησεν εἰς τὴν οἰκίαν,

πληγὰς ἀεὶ προστρίβεται τοῖς οἰκέταις.

5

Οἰκ. β. [*gloomily*]

κάκιστα δὴθ' οὗτός γε πρῶτος Παφλαγόνων,

αὐταῖς διαβολαῖς.

Οἰκ. α. ὦ κακόδαιμον, πῶς ἔχεις ;

Οἰκ. β. κακῶς, καθάπερ σύ.

Οἰκ. α. δεῦρό νυν πρόσελθ', ἵνα

[*with an imitation-tragic air*]

ξυναυλίαν κλαύσωμεν, Οὐλύμπου νόμον.

THE KNIGHTS OF

'Αμφώ. [*both together, with a dismal hideous whine through their noses*]

μὺ μὺ, μὺ μὺ, μὺ μὺ, μὺ μὺ, μὺ μὺ, μὺ μὺ. 10

Οἰκ. α. τί κινυρόμεθ' ἄλλως ; οὐκ ἔχρην ζητεῖν τινὰ
σωτηρίαν νῶν, ἀλλὰ μὴ κλάειν ἔτι ;

Οἰκ. β. τίς οὖν γένοιτ' ἄν ; λέγε σύ.

Οἰκ. α. σὺ μὲν οὖν μοι λέγε,
ἵνα μὴ μάχωμαι.

Οἰκ. β. μὰ τὸν Ἀπόλλω 'γὼ μὲν οὐ·
ἀλλ' εἰπέ θαρρῶν, εἶτα καὶ γὰ σοι φράσω. 15

Οἰκ. α. [*tragically*]
πῶς ἂν σὺ μοι λέξεις, ἀμὲ χρή λέγειν ;

Οἰκ. β. ἀλλ' οὐκ ἔνι μοι τὸ θρέττε. πῶς ἂν οὖν ποτε
εἴποιμ' ἂν αὐτὸ δῆτα κομψευριπικῶς ;

Οἰκ. α. [*with comical terror, hurriedly entreating*]
μή μοί γε, μή μοι, μὴ διασκανδικίσης·
ἀλλ' εὐρέ τιν' ἀπόκινον ἀπὸ τοῦ δεσπότου. 20

Οἰκ. β. λέγε δὴ ΜΟΛΩΜΕΝ ξυνεχῆς ὡδὶ ξυλλαβῶν.

Οἰκ. α. καὶ δὴ λέγω· μὀλωμεν.

Οἰκ. β. ἐξόπισθε νῦν
ΑΤΤΟ φάθι τοῦ μὀλωμεν.

Οἰκ. α. αὐτό.

Οἰκ. β. πάνν καλῶς.

λέγε νῦν ΜΟΛΩΜΕΝ εἶτα δ' ΑΤΤΟ πολλάκις·

Οἰκ. α. [*quickly*] μὀλωμεν αὐτὸ μὀλωμεν αὐτομολῶμεν.

Οἰκ. β. [*rubbing his hands in delight*] ἦν, 25
οὐχ ἡδύ ;

Οἰκ. α. [*brightening*] νῆ Δία.

ARISTOPHANES.

- Οἰκ. β. νῦν δ' ἄριστόν ἐστι νῶν,
θεῶν ἰόντε προσπεσεῖν ποι πρὸς βρέτας.
- Οἰκ. ἀ. [*contemptuous*]
ποῖον βρέτας θεῶν ; ἐτεὸν ἡγεῖ γὰρ θεούς ;
- Οἰκ. β. ἔγωγε.
- Οἰκ. ἀ. ποῖω χρώμενος τεκμηρίω ;
- Οἰκ. β. ὅτιη θεοῖσιν ἐχθρός εἰμ'. οὐκ εἰκότως ; 30
- Οἰκ. ἀ. [*gravely, as if convinced*] εὖ προσβιβάζεις μ'.
- Οἰκ. β. ἀλλ' ἐτέρα ποι σκεπτέον.
- Οἰκ. ἀ. βούλει τὸ πρᾶγμα τοῖς θεαταῖσιν φράσω ;
- Οἰκ. β. οὐ χεῖρον' ἐν δ' αὐτοὺς παραιτησώμεθα,
ἐπίδηλον ἡμῖν τοῖς προσώποισιν ποιεῖν,
ἣν τοῖς ἔπεσι χαίρωσι καὶ τοῖς πράγμασι. 35
- Οἰκ. ἀ. [*turning round to the audience*]
λέγοιμ' ἂν ἤδη. νῶν γάρ ἐστι δεσπότης
ἄγροικος ὀργήν, κυανοτρώξ, ἀκράχολος,
Δῆμος Πυκνίτης, δύσκολον γερόντιον,
ὑπόκωφον. οὗτος τῇ προτέρᾳ νουμηνία
ἐπρίατο δοῦλον, βυρσοδέψην Παφλαγόνα, 40
πανουργότατον καὶ διαβολώτατόν τινα.
οὗτος καταγνοὺς τοῦ γέροντος τοὺς τρόπους,
ὁ βυρσοπαφλαγών, ὑποπесὼν τὸν δεσπότην
ἦκαλλ', ἐθώπευ', ἐκολάκευ', ἐξηπάτα
κοσκυλματίοις ἄκροισι, τοιαυτὴ λέγων' 45
[*in a soft, oily, fawning voice*]
- “ὦ Δῆμε, λούσαι πρῶτον ἐκδικάσας μίαν,
ἔνθου, ρόφησον, ἔντραγ', ἔχε τριώβολον
‘βούλει παραθῶ σοι δόρπον ;’—εἴτ' ἀναρπάσας

THE KNIGHTS OF

ὅ τι ἂν τις ἡμῶν σκευάσῃ, τῷ δεσπότη 49
 Παφλαγὼν κεχάρισται τοῦτο. καὶ πρῶν γ' [ἐμοῦ

μάζαν μεμαχότος ἐν Πύλῳ Λακωνικὴν,
 πανουργότατά πως περιδραμὼν ὑφαρπάσας,
 αὐτὸς παρέθηκε τὴν ὑπ' ἐμοῦ μεμαγμένην
 ἡμᾶς δ' ἀπελαύνει, κοῦκ ἐᾷ τὸν δεσπότην 55
 ἄλλον θεραπεύειν, ἀλλὰ βυρσίνην ἔχων
 δειπνοῦντος ἐστῶς ἀποσοβεῖ τοὺς ῥήτορας.
 ἄδει δὲ χρησμούς· ὁ δὲ γέρων σιβυλλιᾷ.
 ὁ δ' αὐτὸν ὡς ὀρᾷ μεμακκοκότα,
 τέχνην πεποιήται. τοὺς γὰρ ἔνδον ἀντικρυς
 ψευδῇ διαβάλλει· κᾶτα μαστιγούμεθα 60
 ἡμεῖς· Παφλαγὼν δὲ περιθέων τοὺς οἰκέτας
 αἰτεῖ, ταραττει, δωροδοκεῖ, λέγων ταδί
 [in a bullying, blustering, threatening tone]
 'Ὅρᾶτε τὸν Ἔλαν δι' ἐμὲ μαστιγούμενον ;
 'εἰ μὴ μ' ἀναπείσῃ, ἀποθανεῖσθε τήμερον.'——
 νῦν οὖν ἀνύσαντε φροντίσωμεν, ὦ ἑταῖρε, 65
 ποίαν ὁδὸν νῶ τρεπτέον, καὶ πρὸς τίνα.

Οἰκ. β. κράτιστ' ἐκείνην, τὴν ΜΟΛΩΜΕΝ, ὦ ἑταῖρε.

Οἰκ. α. ἀλλ' οὐχ οἶόν τε τὸν Παφλαγῶν' οὐδὲν λαθεῖν
 ἐφορᾷ γὰρ αὐτὸς πάντ'· ἔχει γὰρ τὸ σκέλος
 τὸ μὲν ἐν Πύλῳ, τὸ δ' ἕτερον ἐν τῇ ἑκκλησίᾳ. 70

Οἰκ. β. [with gloomy resignation]

κράτιστον οὖν νῶν ἀποθανεῖν. ἀλλὰ σκόπει,
 ὅπως ἂν ἀποθάνοιμεν ἀνδρικώτατα.

Οἰκ. α. [reflecting]

ARISTOPHANES.

πῶς δῆτα ; πῶς γένοιτ' ἂν ἀνδρικώτατα ;

Οἰκ. β. βέλτιστον ἡμῖν αἷμα ταύρειον πιεῖν
ὁ Θεμιστοκλέους γὰρ θάνατος αἰρετώτερος. 75

Οἰκ. ἀ. μὰ Δί' ἄλλ' ἄκρατον οἶνον Ἀγαθοῦ Δαίμονος·
ἴσως γὰρ ἂν χρηστόν τι βουλευσαίμεθα.

Οἰκ. β. πῶς δ' ἂν μεθύων χρηστόν τι βουλεύσαιτ' ἀνὴρ ;

Οἰκ. ἀ. ἀληθες, οὗτος ; κρουνοχυτρολήραιος εἷ.
οἶνον σὺν τολμᾷς εἰς ἐπίνοιαν λοιδορεῖν ; 80
οἶνου γὰρ εὖροις ἄν τι πρακτικώτερον ;
ὁρᾷς ; ὅταν πίνωσι ἀνθρωποι, τότε
πλουτοῦσι, διαπράττουσι, νικῶσι δίκας,
εὐδαιμονοῦσιν, ὠφελοῦσι τοὺς φίλους.
ἀλλ' ἐξένεγκέ μοι ταχέως οἶνου χάα, 85
τὸν νοῦν ἵν' ἄρδω, καὶ λέγω τι δεξιόν.

Οἰκ. β. οἴμοι, τί ποθ' ἡμᾶς ἐργάσει τῷ σῷ ποτῷ ;

Οἰκ. ἀ. ἀγάθ'· ἀλλ' ἔνεγκ'· ἐγὼ δὲ κατακλινήσομαι.

[Exit 2nd slave into the house. 1st slave lies down and makes
himself comfortable.]

ἦν γὰρ μεθυσθῶ, πάντα ταυτὶ καταπάσω
βουλευματίων, καὶ γνωμιδίων, καὶ νοιδίων. 90

[Re-enter 2nd slave with a wine cup, and an enormous half-gallon
jar full of wine. He comes out of the house on tip-toe, with an ex-
pression of relief, and hands the cup to 1st slave.]

Οἰκ. β. ὡς εὐτυχῶς, ὅτι οὐκ ἐλήφθην ἐνδοθεν
κλέπτων τὸν οἶνον.

Οἰκ. ἀ. εἶπ' ἐμοί, Παφλαγὼν τί δρᾷ ;

Οἰκ. β. ἐπίπαστα λείξας δημιόπραθ' ὁ βάσκανος
ρέγκει μεθύων ἐν ταῖσι βύρσαις ὕπτιος.

THE KNIGHTS OF

- Οἰκ. α. [*holding out the cup*]
 ἴθι νυν, ἄκρατον ἐγκάναξόν μοι πολύν,
 σπονδὴν.
- Οἰκ. β. [*pouring him out a cup full*]
 λαβὲ δὴ, καὶ σπείσον, 'Αγαθοῦ Δαίμονος' 96
 [*1st slave makes a libation*]
 ἔλχ', ἔλκε τὴν τοῦ Δαίμονος τοῦ Πραμνίου.
- [*1st slave takes a long pull at the cup, and then sinks back in an attitude of reflection. After a pause he starts up, strikes his forehead, and, with a cry of joy and gratitude, says*]
- Οἰκ. α. ὦ Δαῖμον 'Αγαθέ, σὸν τὸ βούλευμ', οὐκ ἐμόν.
- Οἰκ. β. [*apaciously*] εἶπ' ἀντιβολῶ, τί ἔστι;
- Οἰκ. α. τοὺς χρησμοὺς ταχὺ
 κλέψας ἔνεγκε τοῦ Παφλαγόνος ἔνδοθεν, 100
 ἕως καθεύδει.
- Οἰκ. β. [*slapping his thigh*] ταῦτ' [*raising, as if with a slight misgiving*] ἀτὰρ τοῦ δαίμονος
 δέδοιχ' ὅπως μὴ τεύξομαι κακοδαίμονος.
- [*he makes up his mind, and goes stealthily off into the house, leaving the jar on the ground.*]
- Οἰκ. α. φέρε νυν ἐγὼ 'μαυτῷ προσαγάγω τὸν χόα'
 [*draws the jar towards him, and fills another cup full; settles himself again, and drinks. Presently re-enter 2nd slave on tip-toe, with a roll of parchment in his hand, in subdued excitement.*]
- Οἰκ. β. τὸν Παφλάγον' ἔλαθον τὸν ἱερὸν χρησμὸν
 [*λαβών,*
 ὅνπερ μάλιστ' ἐφύλαττεν.
- Οἰκ. α. ὦ σοφώτατε, 105
 [*holding out his hand*] φέρ' αὐτόν, ἵν' ἀναγνώ.

ARISTOPHANES.

[2nd slave gives him the roll] σὺ δ' ἔγχεον πιεῖν

ἀνύσας τι. [2nd slave fills the cup again]

φέρ' ἴδω, τί ἄρ' ἔνεστιν αὐτόθι.

[unrolling the parchment]

[excitedly] ὦ λόγια. [holding out his hand for the cup]

δὸς σύ μοι τὸ ποτήριον ταχύ.

Οἰκ. β. ἰδοῦ. [giving the cup, which the other drains at a gulp]

τί φησ' ὁ χρησμός ;

Οἰκ. α. [holding out the cup to be filled while reading all the time]

έτέραν ἔγχεον.

Οἰκ. β. [puzzled]

ἐν τοῖς λογίοις ἔνεστιν 'έτέραν ἔγχεον' ; 110

Οἰκ. α. ὦ Βάκι.

Οἰκ. β. τί ἔστι ;

Οἰκ. α. [impatient] δὸς τὸ ποτήριον ταχύ.

Οἰκ. β. πολλῶ γ' ὁ Βάκις ἐχρήτο τῷ ποτηρίῳ.

Οἰκ. α. [shaking his fist without looking off the parchment]

ὦ μιὰρὲ Παφλαγῶν, ταῦτ' ἄρ' ἐφυλάττου πάλαι,
τὸν περὶ σεαυτοῦ χρησμόν ὀρῶδῶν ;

Οἰκ. β. τιή ;

Οἰκ. α. [looking up from the roll]

ἐνταῦθ' ἔνεστιν, αὐτὸς ὡς ἀπόλλυται. 115

Οἰκ. β. καὶ πῶς ;

Οἰκ. α. ὅπως ; ὁ χρησμός ἀντικρυς λέγει,

ὡς πρῶτα μὲν στυππειοπώλης γίγνεται,

δὲ πρῶτος ἔξει τῆς πόλεως τὰ πράγματα.

Οἰκ. β. εἰς οὐτοσὶ πώλης. τί τοῦντεῦθεν ; λέγε.

Οἰκ. α. μετὰ τοῦτον αὖθις προβατοπώλης δεύτερος. 120

THE KNIGHTS OF

- Οίκ. β. δύο τώδε πώλα· καὶ τί τοῦτον χρὴ παθεῖν ;
- Οίκ. α. κρατεῖν, ἕως ἕτερος ἀνὴρ βδελυρωτερος
αὐτοῦ γένοιτο· μετὰ δὲ ταῦτ' ἀπόλλυται.
ἐπιγίγνεται γὰρ βυρσοπώλης ὁ Παφλαγών,
ἄρπαξ, κεκράκτης, Κυκλοβόρου φωνὴν ἔχων.
- Οίκ. β. τὸν προβατοπώλην ἦν ἄρ' ἀπολέσθαι χρεῶν
ὑπὸ βυρσοπώλου ;
- Οίκ. α. νῆ Δί'.
- Οίκ. β. οἶμοι δεῖλαιος. 127
πόθεν οὖν ἂν ἔτι γένοιτο πώλης εἰς μόνος ;
- Οίκ. α. ἔτ' ἐστὶν εἰς, ὑπερφυᾷ τέχνην ἔχων.
- Οίκ. β. [*eagerly*] εἴπ', ἀντιβολῶ, τίς ἔστιν ;
- Οίκ. α. εἴπω ;
- Οίκ. β. νῆ Δία. 130
- Οίκ. α. ἀλλαντοπώλης ἔσθ' ὁ τοῦτον ἐξελῶν.
- Οίκ. β. ἀλλαντοπώλης ; ὦ Πόσειδον, τῆς τέχνης.
φέρε, ποῦ τὸν ἄνδρα τοῦτον ἐξευρήσομεν ;
- [*The Sausage-seller is seen crossing the lower stage in the back-ground, coming up from the town. He carries a dresser, a knife, a ladle and some sausage-meat.*]
- Οίκ. α. ζητῶμεν αὐτόν.
- Οίκ. β. [*turns round and sees the Sausage-seller approaching ; he points to him, saying*] ἀλλ' ὁδὶ προσέρχεται,
ὥσπερ κατὰ θεῖον, εἰς ἀγοράν.
- Οίκ. α. [*getting up, to Sausage-seller*] ὦ μακάριε 135
ἀλλαντοπῶλα, δεῦρο, δεῦρ', ὦ φίλτατε,
ἀνάβαινε σωτήρ τῇ πόλει καὶ νῦν φαίνεται.

ARISTOPHANES.

[Enter Sausage-seller, having reached the top; stops amazed when he is called]

ΑΛ. τί ἔστι; τί με καλεῖτε;

Οἰκ. ἀ. δεῦρ' ἔλθ', ἵνα πύθῃ
ὥς εὐτυχῆς εἶ, καὶ μεγάλως εὐδαιμονεῖς.

Οἰκ. β. ἴθι δὴ, κάθελ' αὐτοῦ τοῦλεόν, καὶ τοῦ θεοῦ 140
τὸν χρησμὸν ἀναδίδαξον αὐτὸν ὥς ἔχει·
ἐγὼ δ' ἰὼν προσκέψομαι τὸν Παφλαγόνα.

[retires, and watches at the door of DEMUS' house]

Οἰκ. ἀ. ἄγε δὴ σὺ κατάρθου πρῶτα τὰ σκεύη χαμαί·
ἔπειτα τὴν γῆν πρόσκυσον, καὶ τοὺς θεοὺς.

ἌΛ. [putting down his things] ἰδοὺ· τί ἔστιν;

Οἰκ. ἀ. [clapping him on the back] ὦ μακάρι', ὦ πλούσιε· 145
[striking a tragic attitude]

ὦ νῦν μὲν οὐδεῖς, αὔριον δ' ὑπέρμεγας·
ὦ τῶν Ἀθηνῶν ταγὲ τῶν εὐδαιμόνων.

ἌΛ. [mystified and sulky]

τί μ', ὦ ἰγάρ', οὐ πλύνειν ἐᾷς τὰς κοιλίας,
πωλεῖν τε τοὺς ἀλλᾶντας, ἀλλὰ καταγελᾶς;

Οἰκ. ἀ. ὦ μῶρὲ, ποίας κοιλίας; δευρὶ βλέπε. 150

[taking him by the arm, leading him to the front of the stage, and pointing to the spectators]

τὰς στίχας ὁρᾷς γε τῶνδε τῶν λαῶν;

ἌΛ. ὁρῶ.

Οἰκ. ἀ. τούτων ἀπάντων αὐτὸς ἀρχέλας ἔσει,
καὶ τῆς ἀγορᾶς, καὶ τῶν λιμένων, καὶ τῆς Πυκνός.
Βουλὴν πατήσεις, καὶ στρατηγούς κλαστιάσεις.

ἌΛ. ἐγώ; [scratching his head, more amazed than ever]

THE KNIGHTS OF

Οἶκ. ά. σὺ μέντοι· κοῦδέπω γε πάνθ' ὀράς. 155

[laying the dresser on the top of the βῆμα, and dragging up the Sausage-seller, and making him mount the dresser]

ἀλλ' ἐπανάβηθι καπὶ τοῦλεδὸν τοδὶ
καὶ κάτιδε τὰς νήσους ἀπάσας ἐν κύκλῳ.

Ἄλ. καθορῶ.

Οἶκ. ά. τί δαί ; τὰμπόρια, καὶ τὰς ὀλκάδας.

Ἄλ. ἔγωγε.

Οἶκ. ά. πῶς οὖν οὐ μεγάλως εὐδαιμονεῖς ;
ἔτι νῦν τὸν ὀφθαλμὸν παράβαλλ' ἐς Κάρϊαν 160
τὸν δεξιόν, τὸν δ' ἕτερον ἐς Καρχηδόνα.

Ἄλ. εὐδαιμονήσω γ', εἰ διαστραφήσομαι ;

Οἶκ. ά. οὐκ· ἀλλὰ διὰ σοῦ ταῦτα πάντα—πέρναται.
γίγνεται γάρ, ὡς ὁ χρησμὸς οὐτοσὶ λέγει,
ἀνὴρ μέγιστος.

[they descend on the stage again]

Ἄλ. εἴπ' ἐμοί, καὶ πῶς ἐγώ, 165

ἀλλαντοπώλης ὦν, ἀνὴρ γενήσομαι ;

Οἶκ. ά. δι' αὐτὸ γάρ τοι τοῦτο καὶ γίγνεται μέγας,
ὅτι πονηρός, καὶ ἀγορᾶς εἰ, καὶ θρασύς.

Ἄλ. οὐκ ἀξιῶ γὰρ ἔμμεντον ἰσχύειν μέγα.

Οἶκ. ά. οἴμοι, τί ποτ' ἔσθ', ὅτι σπαντὸν οὐ φῆς ἀξιον ;
ξυνειδέναι τί μοι δοκεῖς σπαντῶ καλόν. 171
μῶν ἐκ καλῶν εἰ καγαθῶν ;

Ἄλ. *[emphatically]* μὰ τοὺς θεούς,
εἰ μὴ 'κ πονηρῶν γ'.

Οἶκ. ά. ὦ μακάριε τῆς τύχης,
οἷον πέπονθας ἀγαθὸν εἰς τὰ πράγματα.

ARISTOPHANES.

Ἄλ. ἀλλ', ὦ ἰγάθ', οὐδὲ μουσικὴν ἐπίσταμαι, 175
πλὴν γραμμάτων, καὶ ταῦτα μέντοι κακὰ κακῶς.

Οἰκ. ἀ. τουτί σε μόνον ἔβλαψεν, ὅτι καὶ κακὰ κακῶς.
ἢ δημαγωγία γὰρ οὐ πρὸς μουσικοῦ
ἔτ' ἐστὶν ἀνδρός, οὐδὲ χρηστοῦ τοὺς τρόπους,
ἀλλ' εἰς ἀμαθίῃ καὶ βδελυρόν. ἀλλὰ μὴ παρῆς
ἅ σοι διδόασ' ἐν τοῖς λογίοισιν οἱ θεοί. 181

Ἄλ. πῶς δῆτά φησ' ὁ χρησμός ;

Οἰκ. ἀ. εὖ, νῆ τοὺς θεούς,
καὶ ποικίλως πως, καὶ σοφῶς ἡνυγμένους.

[takes up the roll again, and reads from it in a grand melodramatic voice]

Ἄλλ' ὁπότεν μάρψῃ βυρσαίετος ἀγκυλοχήλης
ἄγαμφλησὶ δράκοντα κοάλεμον, αἵματοπώτην,
ἔδη τότε Παφλαγόνων μὲν ἀπόλλυται ἢ σκορο-
δάλμη. 186

ἄκοιλοπώλησιν δὲ θεὸς μέγα κῦδος ὀπάξει,
ἄϊ κεν μὴ πωλεῖν ἀλλᾶντας μάλλον ἔλονται.'

Ἄλ. [scratching his head]

πῶς οὖν πρὸς ἐμὲ ταῦτ' ἐστίν ; ἀναδιδασκέ με.

Οἰκ. ἀ. βυρσαίετος μὲν, ὁ Παφλαγὼν ἔσθ' οὔτοσί. 190

Ἄλ. τί δ' ἀγκυλοχήλης ἐστίν ;

Οἰκ. ἀ. αὐτό που λέγει,
ὅτι ἀγκύλαις ταῖς χερσὶν ἀρπάζων φέρει.

Ἄλ. ὁ δράκων δὲ πρὸς τί ;

Οἰκ. ἀ. τοῦτο περιφανέστατον.
ὁ δράκων γάρ ἐστι μακρόν, ὃ τ' ἀλλᾶς αὖ μακρόν
εἶθ' αἵματοπώτης ἐστὶν ὃ τ' ἀλλᾶς, χῶ δράκων.

THE KNIGHTS OF

- τὸν οὖν δράκοντά φησι τὸν βυρσαίετον 196
 ἤδη κρατήσῃν, αἶκε μὴ θαλφθῇ λόγοις.
- Ἄλ. τὰ μὲν λόγι' αἰκάλλει με· θαυμάζω δ', ὅπως
 τὸν δῆμον οἶός τ' εἶμ' ἐπιτροπεύειν ἐγώ.
- Οἰκ. α. φαυλότατον ἔργον ταῦθ', ἅπερ ποιεῖς, ποίει·
 τάραττε, καὶ χόρδευ' ὁμοῦ τὰ πράγματα 201
 ὑπογλυκαίνων ῥηματίοις μαγειρικοῖς.
 τὰ δ' ἄλλα σοι πρόσεστι δημαγωγικά,
 φωνὴ μιαιρά, γέγονας κακός, ἀγοραῖος εἰ·
 ἔχεις ἅπαντα πρὸς πολιτείαν ἃ δεῖ 205
 χρησμοί τε συμβαίνουσι, καὶ τὸ Πυθικόν.
 ἀλλὰ στεφανοῦ, καὶ σπένδε τῷ Κοαλέμφ·
 χῶπως ἀμυνεῖ τὸν ἄνδρα.
- Ἄλ. καὶ τίς ξύμμαχος
 γενήσεται μοι; καὶ γὰρ οἳ τε πλούσιοι
 δεδίασιν αὐτόν, ὃ τε πένης φεύγει λεώς. 210
- Οἰκ. α. ἀλλ' εἰσὶν Ἰππῆς ἄνδρες ἀγαθοὶ χίλιοι,
 μισοῦντες αὐτόν, οἳ βοηθήσουσί σοι,
 καὶ τῶν πολιτῶν οἱ καλοὶ τε κάγαθοί,
 καὶ τῶν θεατῶν ὅστις ἐστὶ δεξιός,
 κάγω μετ' αὐτῶν, χῶ θεὸς ξυλλήψεται. 215
 καὶ μὴ δέδιθ'· οὐ γάρ ἐστιν ἐξηκασμένος.
 ὑπὸ τοῦ δέους γὰρ αὐτόν οὐδεὶς ἤθελε
 τῶν σκευοποιῶν εἰκάσαι. πάντως γε μὴν
 γνωσθήσεται· τὸ γὰρ θέατρον δεξιόν.
- Οἰκ. β. [*running forwards to the front, in a great hurry and fright*]
 οἵμοι κακοδαίμων, ὃ Παφλαγὼν ἐξέρχεται. 220
 [*he rushes off in the opposite direction*]

ARISTOPHANES.

[Enter the PAPHLAGONIAN (Cleon) with a chaplet on his head and ring on his finger, scowling and blustering. The Sausage-seller starts back terrified.]

Πα. οὐ τοι, μὰ τοὺς δώδεκα θεούς, χαιρήσεται,
ὅτιγ' ἐπὶ τῷ δήμῳ ξυνόμνυτον πάλαι.
[goes and picks up the cup and examines it]
τουτὶ τί δρᾷ τὸ Χαλκιδικὸν ποτήριον;
οὐκ ἔσθ' ὅπως οὐ Χαλκιδέας ἀφίστατον.
ἀπολείσθον, ἀποθανεῖσθον, ὦ μιαιρωτάτω. 225
[Sausage-seller picks up his traps and is making off]

Οἰκ. ἀ. [calling after him]
οὗτος, τί φεύγεις; οὐ μενεῖς; ὦ γεννάδα
ἀλλαντοπῶλα, μὴ προδῶς τὰ πράγματα.
[calling to the CHORUS of KNIGHTS]
ἄνδρες Ἴππῆς, παραγένεσθε· νῦν ὁ καιρός. ὦ
Σίμων,
ὦ Παναίτι', οὐκ ἔλατε πρὸς τὸ δεξιὸν κέρασ;
[he sees them coming; turns and shouts after Sausage-seller]
ἄνδρες ἐγγύς· ἀλλ' ἀμύνου, κἀπαναστρέφου
πάλιν. 230
ὁ κονιορτὸς δῆλος αὐτῶν, ὡς ὁμοῦ προσκειμένων.
ἀλλ' ἀμύνου, καὶ δίωκε, καὶ τροπὴν αὐτοῦ ποιοῦ.

[Sausage-seller stops. Enter CHORUS of KNIGHTS, eager and angry, and rush at the PAPHLAGONIAN, calling and encouraging the Sausage-seller]

Χο. παῖε, παῖε τὸν πανοῦργον, καὶ ταραξιππόστ-
ρατον,
καὶ τελώνην, καὶ φάραγγα, καὶ Χάρυβδιν ἀρ-
παγῆς,

THE KNIGHTS OF

- ἐπὶ τῷ φάγοις ἡδιστ' ἄν ; ἐπὶ βαλαντίῳ ;
 Πα. [in a rage] ἐξαρπάσομαί σου τοῖς θυξὶ τᾶντερα.
 ᾿Αλ. [louder] ἀπονυχῶ σου τὰν Πρυτανείῳ σιτία.
 Πα. [louder] ἔλξω σε πρὸς τὸν δῆμον, ἵνα δῶς μοι δίκην.
 ᾿Αλ. [louder] καὶ γὰρ δέ σ' ἔλξω, καὶ διαβαλῶ πλείονα.
 Πα. [with lordly pity]
 ἀλλ', ὦ πονηρέ, σοὶ μὲν οὐδὲν πείθεται 261
 ἐγὼ δ' ἐκείνου καταγελῶ γ', ὅσον θέλω.
 ᾿Αλ. ὡς σφόδρα σὺ τὸν δῆμον σεαυτοῦ νενόμικας.
 Πα. ἐπίσταμαι γὰρ αὐτὸν οἷς ψωμίζεται.
 ᾿Αλ. καὶ θ', ὥσπερ αἱ τίτθαι γε, σιτίζεις κακῶς. 265
 μασώμενος γάρ, τῷ μὲν ὀλίγον ἐντίθης
 αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπακας.
 Πα. ἴωμεν εἰς τὸν δῆμον.
 ᾿Αλ. οὐδὲν κωλύει.
 ἰδοῦ, βάδιζε, μηδὲν ἡμᾶς ἰσχύτω.
 Πα. [running to the house-door and calling]
 ὦ Δῆμε, δεῦρ' ἔξελθε, νῆ Δί', ὦ πάτερ. 270
 ᾿Αλ. [following him, and calling likewise]
 ἔξελθε δῆτα, Δημίδιον ὦ φίλτατον.
 Δη. [DEMUS pokes his head out of the door]
 τίνες οἱ βοῶντες ; οὐκ ἄπιτ' ἀπὸ τῆς θύρας ;
 τὴν εἰρεσιώνην μου κατεσπαράξατε.
 Πα. ἔξελθ', ἵν' εἰδῆς οἷά πέρ γ' ὑβρίζομαι.
 [Enter DEMUS rather cross ; he picks up the wreath which the others
 have pushed off the gate post, and restores it to its place]
 Δη. τίς, ὦ Παφλαγών, ἀδικεῖ σε ;

ARISTOPHANES.

Πα. διὰ σέ τίπτομαι 275
ὑπὸ τουτουῦ, καὶ τῶν νεανίσκων.

Δη. τιή;

Πα. ὅτιη φιλῶ σ', ὦ Δῆμ', ἐραστής τ' εἰμι σός.

Δη. [*turning to the Sausage-seller*]

σὺ δ' εἰ τίς ἐτεόν;

Ἄλ. [*vehemently*] ἀντεραστής τουτουῦ,
ἐρῶν πάλαι σου, βουλόμενός τέ σ' εὖ ποιεῖν,
ἄλλοι τε πολλοί, καὶ καλοὶ τε ἀγαθοί. 280

ἀλλ' οὐχ οἶοί τ' ἐσμέν διὰ τουτουῖ. σὺ γὰρ
τοὺς μὲν καλοὺς τε ἀγαθοὺς οὐ προσδέχει,
σαυτὸν δὲ λυγροπώλαισι, καὶ νευρορῥάφοις,
καὶ σκυτοτόμοις, καὶ βυρσοπώλαισιν δίδως.

[*looking contemptuously at the PAPHLAGONIAN*]

Πα. εὖ γὰρ ποιῶ τὸν Δῆμον.

Ἄλ. [*scornfully*] εἰπέ νυν, τί δρῶν; 285

Πα. ὅτι τῶν στρατηγῶν ὑποδραμόντων ἐκ Πύλου,
πλεύσας ἐκεῖσε, τοὺς Λάκωνας ἤγαγον.

Ἄλ. ἐγὼ δὲ περιπατῶν γ' ἀπ' ἐργαστηρίου,
ἔψοντος ἐτέρου, τὴν χύτραν ὑφειλόμην.

Πα. καὶ μὴν ποιήσας αὐτίκα μάλ' ἐκκλησίαν, 290
ὦ Δῆμ', ἵν' εἰδῆς, ὅπότερος νῦν ἐστὶ σοι
εὐνούστερος, διάκρινον, ἵν' ἐκείνου φιλής.

Ἄλ. ναὶ ναὶ διάκρινον δῆτα, πλὴν μὴ 'ν τῇ Πυκνί.

Δη. οὐκ ἂν καθιζοίμην ἐν ἄλλῳ χωρίῳ 295
ἀλλ', ὥς τὸ πρόσθε, χρὴ παρεῖν' ἐς τὴν Πύκνα.

[*goes to the βῆμα and mounts it, followed by the PAPHLAGONIAN*]

THE KNIGHTS OF

Ἄλ.

[aside to the audience]

οἴμοι κακοδαίμων, ὡς ἀπόλωλ'. ὁ γὰρ γέρων

οἴκοι μὲν ἀνδρῶν ἐστὶ δεξιώτατος·

ὅταν δ' ἐπὶ ταυτησὶ κάθεται τῆς πέτρας,

κέχηνεν, ὥσπερ ἐμποδίζων ἰσχάδας.

[follows reluctantly to the βῆμα]

ARISTOPHANES.

SCENE III.

DEMUS on the βῆμα as before, PAPHLAGON and the Sausage-seller on either side.

Δη. [*pointing to Sausage-seller*]
δοκεῖ μὲν εἶναι γ' οὕτοσί μοι καταφανῶς 300
ἀγαθὸς πολίτης, οἷος οὐδεὶς πω χρόνου
ἀνὴρ γεγένηται τοῖσι πολλοῖς τούβολου.

[*turning to the PAPHLAGONIAN*]

σὺ δ', ὦ Παφλαγών, φάσκων φιλεῖν μ',
ἐσκορόδισας.

καὶ νῦν ἀπόδος τὸν δακτύλιον, ὥς οὐκ ἔτι
ἐμοὶ ταμιεύσεις.

Πα. [*giving him the ring*] ἔχε· τοσοῦτον δ' ἴσθ', ὅτι, 305
εἰ μὴ μ' ἑάσεις ἐπιτροπεύειν, ἕτερος αὖ
ἐμοῦ πανουργότερός τις ἀναφανήσεται.

Δη. [*examining the ring attentively*]
οὐκ ἔσθ' ὅπως ὁ δακτύλιος ἔσθ' οὕτοσιν
οὐμός· τὸ γοῦν σημεῖον ἕτερον φαίνεται,
ἀλλ' ἢ οὐ καθορῶ.

Ἄλ. [*taking the ring and examining it*]
φέρ' ἴδω, τί σοι σημεῖον ἦν; 310

Δη. δημοῦ βοείου θρίον ἐξωπτημένον.

Ἄλ. οὐ τοῦτό γ' ἔστιν.

Δη. οὐ τὸ θρίον; ἀλλὰ τί;

THE KNIGHTS OF

- 'Αλ. λάρος κεχηκὼς ἐπὶ πέτρας δημηγορῶν.
 Δη. αἰβοῖ τάλας.
 'Αλ. τί ἔστιν ;
 Δη. [in disgust] ἀπόφερ' ἐκποδῶν.
 [giving him another ring]
 παρ' ἐμοῦ δὲ τούτον λαβὼν, ταμίενέ μοι. 315
 Πα. [interrupting, hastily]
 μὴ δῆτ' αὖ πῶ γ', ὦ δέσποτ', ἀντιβολῶ σ' ἐγώ,
 πρὶν ἂν γε τῶν χρησμῶν ἀκούσης τῶν ἐμῶν.
 'Αλ. καὶ τῶν ἐμῶν νυν, μηδὲ τῶδ' οὕτω πίθῃ.
 Πα. [to Sausage-seller]
 σὺ δ' οὖν ἔνεγκ' αὐτοὺς ἰὼν, ἵν' οὕτοσιν
 αὐτῶν ἀκούσῃ.
 'Αλ. πάνυ γε.
 Δη. [to the PAPHLAGONIAN] καὶ σὺ δὴ φέρε. 320
 Πα. ἰδοῦ. [runs off to get his oracles]
 'Αλ. ἰδοῦ, νῆ τὸν Δί' οὐδὲν κωλύει.
 [runs off also to fetch his oracles. DEMUS sits still, and the CHORUS sing a song. Presently in come the PAPHLAGONIAN and the Sausage-seller, each staggering under an enormous pile of parchments, which they deposit on the ground in front of them. The PAPHLAGONIAN begins, gasping—]
 Πα. ἰδοῦ, θέασαι, κούχ' ἅπαντας ἐκφέρω.
 'Αλ. [gasping]
 οἴμ', ὥς στενάζω, κούχ' ἅπαντας ἐκφέρω.
 Δη. ταυτὶ τί ἔστι ;
 Πα. λόγια.
 Δη. πάντ' ;

ARISTOPHANES.

- Πα. ἐθαύμασας ;
καὶ, νῆ Δί', ἔτι γε μούστι κιβωτὸς πλέα. 325
- Ἄλ. ἐμοὶ δ' ὑπερῶον, καὶ ξυνοικία δύο.
- Δη. φέρ' ἴδω, τίνας γάρ εἰσιν οἱ χρησμοί ποτε ;
- Πα. οὐμοὶ μὲν εἰσι Βάκιδος.
- Δη. οἱ δὲ σοί, τίνας ;
- Ἄλ. [*with calm confidence*]
Γλάνιδος, ἀδελφοῦ τοῦ Βάκιδος γεραιτέρου.
- Δη. εἰσὶν δὲ περὶ τοῦ ;
- Πα. [*in an off-hand way*] περὶ Ἀθηνῶν, περὶ Πύλου, 330
περὶ σοῦ, περὶ ἐμοῦ, περὶ ἀπάντων πραγμάτων.
- Δη. οἱ σοὶ δέ, περὶ τοῦ ; [*to Savage-seller*]
- Ἄλ. [*mocking the PAPHLAGONIAN'S manner*]
περὶ Ἀθηνῶν, περὶ φακῆς,
περὶ Λακεδαιμονίων, περὶ σκόμβρων νέων,
περὶ τῶν μετρούντων τᾶλφιτ' ἐν ἀγορᾷ κακῶς,
περὶ σοῦ, περὶ ἐμοῦ, περὶ ἀπάντων πραγμάτων.
- Δη. ἄγε νυν, ὅπως αὐτοὺς ἀναγνώσεσθέ μοι, 336
καὶ τὸν περὶ ἐμοῦ 'κείνον, ᾧ περ ἤδομαι,
ὥς ἐν νεφέλῃσιν αἰετὸς γενήσομαι.
- Πα. ἄκουε δὴ νυν, καὶ πρόσσεχε τὸν νοῦν ἐμοί.
[*picking up an oracle from the heap and reading*]
Φράζεω, Ἐρεχθεΐδῃ, λογίων ὁδόν, ἣν σοι
'Απόλλων 340
ἴαχεν ἐξ ἀδύτιο δια τριπόδων ἐριτίμων.
σώζεσθαί σ' ἐκέλευσ' ἱερὸν κύνα καρχαρόδοντα,
ὃς πρόσθεν λάσκων, καὶ ὑπὲρ σέο δεινὰ κεκραγώς,

THE KNIGHTS OF

σοὶ μισθὸν ποριεῖ· κἂν μὴ δρᾷ ταῦτ', ἀπολείται.
πολλοὶ γὰρ μίσει σφε κατακρώζουσι κολοιοί. 345

Δη. [puzzled]

ταυτί, μὰ τὴν Δήμητρ', ἐγὼ οὐκ οἶδ' ὅ τι λέγει.
τί γὰρ ἔστ' Ἑρεχθεῖ, καὶ κολοιοῖς, καὶ κυνί;

Πα. ἐγὼ μὲν εἰμ' ὁ κύων· πρὸ σοῦ γὰρ ἀπύω·
σοὶ δ' εἶπε σώζεσθαι μ' ὁ Φοῖβος· τὸν κύνα.

Ἄλ. οὐ τοῦτό φησ' ὁ χρησμός· ἀλλ' ὁ κύων ὁδὶ 350
ὥσπερ θύρας σου τῶν λογίων παρεσθίει.
ἐμοὶ γὰρ ἔστ' ὀρθῶς περὶ τούτου τοῦ κυνός.

Δη. [picking up a stone]

λέγε δῆτ'· ἐγὼ δὲ πρῶτα λήψομαι λίθον,
ἵνα μὴ μ' ὁ χρησμός ὁ περὶ τοῦ κυνός δάκη.

Ἄλ. [selecting one oracle from his hear]

Φράζευ, Ἑρεχθείδη, κύνα Κέρβερον ἀνδρα-
ποδιστήν, 355

ὃς κέρκῃ σαίνων σ', ὅποταν δειπνῆς, ἐπιτηρῶν,
ἐξέδεταί σου τοῦτ' ἔπειτα, ὅταν σύ που ἄλλοσε
χάσκης·

ἐσφοιτῶν τ' ἐς τοῦπτάνιον λήσει σε κυνηδὸν
νύκτωρ τὰς λοπάδας καὶ τὰς νήσους διαλείχων.

Δη. [applauding]

νῆ τὸν Ποσειδῶ, πολὺ γ' ἄμεινον, ὦ Γλάνι. 360

Πα. [laughingly]

ὦ τᾶν, ἄκουσον, εἴτα διάκρινον τότε.

[taking up another parchment]

Ἔστι γυνή, τέξει δὲ λέονθ' ἱεραῖς ἐν Ἀθήναις,

ARISTOPHANES.

ὅς περὶ τοῦ δήμου πολλοῖς κώνωψι μαχεῖται,
ὥστε περὶ σκύμνοισι βεβηκώς· ὃν σὺ φύλασσε,
τείχος ποιήσας ξύλινον, πύργους τε σιδηροῦς. 365
ταῦτ' οἶσθ' ὅ τι λέγει ;

Δη. μὰ τὸν Ἀπόλλω, ἡγὼ μὲν οὐ.

Πα. ἔφραζεν ὁ θεός σοι σαφῶς σώζειν ἐμέ·
ἐγὼ γὰρ ἀντὶ τοῦ λέοντός εἰμί σοι.

Δη. καὶ πῶς μ' ἐλελήθης Ἀντιλέων γεγενημένος ;

Ἄλ. ἐν οὐκ ἀναδιδάσκει σε τῶν λογίων ἐκών, 370
ὃ μόνον σιδηροῦν τεῖχος ἐστι καὶ ξύλον,
ἐν ᾧ σε σώζειν τόνδ' ἐκέλευσ' ὁ Λοξίας.

Δη. πῶς δῆτα τοῦτ' ἔφραζεν ὁ θεός ;

Ἄλ. [*pointing to PAPHLAGONIAN*] τούτουι
δῆσαι σ' ἐκέλευε πεντεσυρίγγῳ ξύλῳ.

Δη. ταυτὶ τελεῖσθαι τὰ λόγι' ἤδη μοι δοκεῖ. 375

Πα. [*reciting as before from a parchment*]
μὴ πείθου· φθονεραὶ γὰρ ἐπικρώζουσι κορώναι.
ἀλλ' ἱέρακα φίλει, μεμνημένος ἐν φρεσίν, ὃς σοι
ἤγαγε συνδήσας Λακεδαιμονίων κορακίνους.

Ἄλ. [*reciting still*]
τοῦτό γε τοι Παφλαγῶν παρεκινδύνευσε
μεθυσθεῖς.

Κεκροπίδῃ κακόβουλε, τί τοῦθ' ἡγέει μέγα
τοῦργον ; 380

[*taking up another parchment*]

ἀλλ' οὔτοσὶ γάρ ἐστι περὶ τοῦ ναυτικοῦ
ὁ χρησμός, ᾧ σε δεῖ προσέχειν τὸν νοῦν πάνν.

Δη. προσέχω· σὺ δ' ἀναγίνωσκε, τοῖς ναῦταισί μου

THE KNIGHTS OF

Ἄλ. λάρος κεχηνὺς ἐπὶ πέτρας δημηγορῶν.

Δη. αἰβοῖ τάλας.

Ἄλ. τί ἔστιν ;

Δη. [*in disgust*] ἀπόφερ' ἐκποδών.

[*giving him another ring*]

παρ' ἐμοῦ δὲ τούτονλ λαβών, ταμίενέ μοι. 315

Πα. [*interrupting, hastily*]

μὴ δῆτά πώ γ', ὦ δέσποτ', ἀντιβολῶ σ' ἐγώ,
πρὶν ἄν γε τῶν χρησμῶν ἀκούσης τῶν ἐμῶν.

Ἄλ. καὶ τῶν ἐμῶν νυν, μὴδὲ τῷδ' οὕτω πίθῃ.

Πα. [*to Sausage-seller*]

σὺ δ' οὖν ἔνεγκ' αὐτοὺς ἰών, ἵν' οὕτοσι
αὐτῶν ἀκούσῃ.

Ἄλ. πάνν γε.

Δη. [*to the PAPHLAGONIAN*] καὶ σὺ δὴ φέρε. 320

Πα. ἰδοῦ. [*runs off to get his oracles*]

Ἄλ. ἰδοῦ, νῆ τὸν Δί' οὐδὲν κωλύει.

[*runs off also to fetch his oracles. DEMUS sits still, and the CHORUS sing a song. Presently in come the PAPHLAGONIAN and the Sausage-seller, each staggering under an enormous pile of parchments, which they deposit on the ground in front of them. The PAPHLAGONIAN begins, gasping—*]

Πα. ἰδοῦ, θέασαι, κούχ ἅπαντας ἐκφέρω.

Ἄλ. [*gasping*]

οἴμ', ὥς στενάζω, κούχ ἅπαντας ἐκφέρω.

Δη. ταυτὶ τί ἔστι ;

Πα. λόγια.

Δη. πάντ' ;

ARISTOPHANES.

- Πα. ἐθαύμασας ;
καὶ, νῆ Δί', ἔτι γε μουστικὴ κιβωτὸς πλέα. 325
- Ἄλ. ἐμοὶ δ' ὑπερῶν, καὶ ξυνοικία δύο.
- Δη. φέρ' ἴδω, τίνας γάρ εἰσιν οἱ χρησμοὶ ποτε ;
- Πα. οὐμοὶ μὲν εἰσι Βάκιδος.
- Δη. οἱ δὲ σοί, τίνας ;
- Ἄλ. [*with calm confidence*]
Γλάνιδος, ἀδελφοῦ τοῦ Βάκιδος γεραιτέρου.
- Δη. εἰσὶν δὲ περὶ τοῦ ;
- Πα. [*in an off-hand way*] περὶ Ἀθηνῶν, περὶ Πύλου, 330
περὶ σοῦ, περὶ ἐμοῦ, περὶ ἀπάντων πραγμάτων.
- Δη. οἱ σοὶ δέ, περὶ τοῦ ; [*to Sausage-seller*]
- Ἄλ. [*mocking the PAPHLAGONIAN'S manner*]
περὶ Ἀθηνῶν, περὶ φακῆς,
περὶ Λακεδαιμονίων, περὶ σκόμβρων νέων,
περὶ τῶν μετρούντων τᾶλφιντ' ἐν ἀγορᾷ κακῶς,
περὶ σοῦ, περὶ ἐμοῦ, περὶ ἀπάντων πραγμάτων.
- Δη. ἄγε νυν, ὅπως αὐτοὺς ἀναγνώσεσθέ μοι, 336
καὶ τὸν περὶ ἐμοῦ 'κείνον, ᾧ περ ἤδομαι,
ὥς ἐν νεφέλῃσιν αἰετὸς γενήσομαι.
- Πα. ἄκουε δὴ νυν, καὶ πρόσεχε τὸν νοῦν ἐμοί.
[*picking up an oracle from the heap and reading*]
Φράζευ, Ἐρεχθεῖδῃ, λογίων ὁδόν, ἦν σοι
'Απόλλων 340
ἴαχεν ἐξ ἀδύτιο διὰ τριπόδων ἐριτίμων.
σώζεσθαί σ' ἐκέλευσ' ἱερὸν κύνα καρχαρόδοντα,
ὃς πρόσθεν λάσκων, καὶ ὑπὲρ σέο δεινὰ κεκραγώς,

THE KNIGHTS OF

σοὶ μισθὸν ποριεῖ· κἂν μὴ δρᾷ ταῦτ', ἀπολείται.
πολλοὶ γὰρ μίσει σφε κατακρώζουσι κολοιοί. 345

Δη. [puzzled]
ταυτί, μὰ τὴν Δήμητρ', ἐγὼ οὐκ οἶδ' ὅ τι λέγει.
τί γὰρ ἔστ' Ἑρεχθεῖ, καὶ κολοιοῖς, καὶ κυνί;

Πα. ἐγὼ μὲν εἰμ' ὁ κύων· πρὸ σοῦ γὰρ ἀπύω·
σοὶ δ' εἶπε σώζεσθαι μ' ὁ Φοῖβος· τὸν κύνα.

Ἀλ. οὐ τοῦτό φησ' ὁ χρησμός· ἀλλ' ὁ κύων ὁδὶ 350
ὥσπερ θύρας σου τῶν λογίων παρεσθίει.
ἐμοὶ γὰρ ἔστ' ὀρθῶς περὶ τούτου τοῦ κυνός.

Δη. [picking up a stone]
λέγε δῆτ'· ἐγὼ δὲ πρῶτα λήψομαι λίθον,
ἵνα μὴ μ' ὁ χρησμός ὁ περὶ τοῦ κυνός δάκη.

Ἀλ. [selecting one oracle from his hear]
Φράζεο, Ἑρεχθεῖδῃ, κύνα Κέρβερον ἀνδρα-
ποδιστήν, 355

ὃς κέρκῳ σαίνων σ', ὁπότεν δειπνῆς, ἐπιτηρῶν,
ἐξέδεταί σου τοῦτ' ἔφον, ὅταν σύ που ἄλλοσε
χάσκης·

ἐσφοιτῶν τ' ἐς τοῦπτάνιον λήσει σε κυνηδὸν
νύκτωρ τὰς λοπάδας καὶ τὰς νήσους διαλείχων.

Δη. [applauding]
νῆ τὸν Ποσειδῶ, πολὺ γ' ἄμεινον, ὦ Γλάνι. 360

Πα. [laughingly]
ὦ τᾶν, ἄκουσον, εἰτὰ διάκρινον τότε.

[taking up another parchment]

Ἔστι γυνή, τέξει δὲ λέονθ' ἱεραῖς ἐν Ἀθήναις,

ARISTOPHANES.

δς περὶ τοῦ δήμου πολλοῖς κώνωψι μαχεῖται,
ὥστε περὶ σκύμνοισι βεβηκώς· ὃν σὺ φύλασσε,
τείχος ποιήσας ξύλινον, πύργους τε σιδηροῦς. 365
ταῦτ' ὁλοθ' ὃ τι λέγει;

Δη. μὰ τὸν Ἀπόλλω, ὅ γὰρ μὲν οὐ.

Πα. ἔφραζεν ὁ θεός σοι σαφῶς σῶζειν ἐμέ·
ἐγὼ γὰρ ἀντὶ τοῦ λέοντός εἰμί σοι.

Δη. καὶ πῶς μ' ἐλελήθης Ἀντιλέων γεγεννημένος;

Ἄλ. ἐν οὐκ ἀναδιδάσκει σε τῶν λογίων ἐκῶν, 370
 ὃ μόνον σιδηροῦν τεῖχος ἐστὶ καὶ ξύλον,
 ἐν ᾧ σε σώζειν τόνδ' ἐκέλευσ' ὁ Δοξίας.

Δη. πῶς δῆτα τοῦτ' ἔφραζεν ὁ θεός ;

'ΑΛ. [*pointing to PAPHLAGONIANS*] τούτων
δῆσαι σ' ἐκέλευε πεντεσυρήγω ξύλῳ.

Δη. ταυτὶ τελεῖσθαι τὰ λόγι' ἤδη μοι δοκεῖ. 375

Πα. [reciting as before from a parchment]
 μὴ πείθου· φθονεραὶ γὰρ ἐπικρώζουσι κορώναι.
 ἀλλ' ἱέρακα φίλει, μεμνημένος ἐν φρεσίν, ὅς σοι
 ἦγαγε συνδήσας Λακεδαιμονίων κορακίνους.

Ἄλλ. [reciting still]
τοῦτό γε τοι Παφλαγῶν παρεκινδύνευσεν
μεθυσθείς.

Κεκροπῖδῃ κακόβουλε, τί τοῦθ' ἡγεί μέγα
τοῦργον ; 380

[taking up another parchment]

*ἀλλ' οὐτοσί γάρ ἐστι περὶ τοῦ ναυτικοῦ
ὁ χρησμός, ὃ σε δεῖ προσέχειν τὸν νοῦν πάνν.*

Δη. προσέχω· σὺ δ' ἀναγίγνωσκε, τοῖς ναύταισί μου

THE KNIGHTS OF

ὅπως ὁ μισθὸς πρῶτον ἀποδοθήσεται.

Ἄλ.

[*reciting from the oracle*]

Αἰγείδῃ, φράσσαι κυναλώπεκα, μή σε δολώσῃ,
οἷσθ', ὅ τι ἐστὶν τοῦτο ; 385

Δη.

Φιλόστρατος, ἡ κυναλώπηξ.

Ἄλ.

οὐ τοῦτό φησιν· ἀλλὰ ναῦς ἐκάστοτε
αἰτεῖ ταχείας ἀργυρολόγους οὔτοσί·
ταύτας ἀπαυδᾷ μὴ διδόναι σ' ὁ Δοξίας.

Δη.

πῶς δὴ τριήρης ἐστὶ κυναλώπηξ ;

Ἄλ.

ὅπως ; 390

Ἰπ.

ὅτι ἡ τριήρης ἐστὶ χῶ κύων ταχύ.

Δη.

πῶς οὖν ἀλώπηξ προσετέθη πρὸς τῇ κυνί ;

Ἄλ.

ἀλωπεκίοισι τοὺς στρατιώτας ἤκασεν,
ὅτι ἡ βότρυς τράγουσιν ἐν τοῖς χωρίοις.

Δη.

εἶεν. τοῦτοις ὁ μισθὸς τοῖς ἀλωπεκίοισι ποῦ ; 395

Ἄλ.

ἐγὼ ποριῶ καὶ τοῦτον ἡμερῶν τριῶν.

Πα.

[*speaking in the same solemn voice, but not from a parchment this time*]

ἀλλὰ γὰρ ἔστιν ἐμοὶ χρησμὸς περὶ σοῦ πτερυγώτος·

αἰετὸς ὡς γίγναι, καὶ πάσης γῆς βασιλεύσεις.

Ἄλ.

[*imitating him*]

καὶ γὰρ ἐμοί, καὶ γῆς, καὶ τῆς Ἐρυθρᾶς γε
θαλάσσης,

χῶτι γ' ἐν Ἐκβατάνοις δικάσεις, λείχων ἐπί-
παστα. 400

Πα.

ἀλλ' ἐγὼ εἶδον ὄναρ, καὶ μούδοκαι ἡ θεὸς αὐτῇ
τοῦ δήμου καταχεῖν ἀρυταίνῃ πλουθυγείαν.

ARISTOPHANES.

Αλ. νῆ Δία καὶ γὰρ ἐγώ· καὶ μούδ' οὐκ ἡ θεὸς αὐτὴ
ἐκ πόλεως ἔλθειν, καὶ γλαυξ αὐτῇ 'πικαθήσθαι·
εἶτα κατασπένδειν κατὰ τῆς κεφαλῆς ἀρυβάλλω
ἀμβροσίαν κατὰ σοῦ, κατὰ τούτου δὲ σκορο-
δάλμην. 406

Δη. [*in delight*] ἰού, ἰού·
οὐκ ἦν ἄρ' οὐδεὶς τοῦ Γλάνιδος σοφώτερος.
[*turning to the Sausage-seller*]
καὶ μὴν ἐμ' αὐτὸν ἐπιτρέπω σοι τουτονί
γερονταγωγεῖν, κἀναπαιδεύειν πάλιν.

Πα. [*earnestly entreating*]
μήπω γ', ἱκετεύω σ', ἀλλ' ἀνάμεινον, ὥς ἐγὼ
κριθὰς ποριῶ σοι καὶ βίον καθ' ἡμέραν. 411

Δη. [*angrily*]
οὐκ ἀνέχομαι κριθῶν ἀκούων· πολλάκις
ἐξηπατήθην ὑπὸ τε σοῦ καὶ Θεοφάνους.

Πα. ἀλλ' ἄλφιτ' ἤδη σοι ποριῶ 'σκευασμένα.

'Αλ. ἐγὼ δὲ μαζίσκας γε διαμεμαγμένας, 415
καὶ τοῦψον ὀπτόν· μηδὲν ἄλλ', εἰ μὴ 'σθιε.

Δη. ἀνύσατέ νυν, ὅ τι περ ποιήσεθ'· ὥς ἐγώ,
ὀπότερος ἂν σφῶν εὖ με μᾶλλον ἂν ποιῇ,
τούτῳ παραδώσω τῆς Πυκνὸς τὰς ἡνίας.

Πα. τρέχοιμ' ἂν ἤδη πρότερος. [*runs off into the house*]

Αλ. οὐ δῆτ', ἀλλ' ἐγώ. 420

[*runs after him; DEMUS looks eagerly after them.*]

THE KNIGHTS OF

SCENE IV.

DEMUS walking anxiously and hungrily about. Enter from opposite sides the PAPHLAGONIAN and the Sausage-seller, each with a huge hamper of provisions. The former also carries a chair and the latter a table. They deposit their loads on either side of the stage, and approach each other with no friendly looks.

Πα. "Απαγ' ἐς μακαρίαν ἐκποδών.

'Αλ. σύ γ', ὦ φθόρε.

Πα. [to DEMUS]

ὦ Δῆμ', ἐγὼ μέντοι παρεσκευασμένος
τρίπαλαι κάθημαι, βουλόμενός σ' εὐεργετεῖν.

'Αλ. ἐγὼ δὲ δεκάπαλαι γε, καὶ δωδεκάπαλαι,
καὶ χιλιόπαλαι, καὶ προπαλαιπαλαίπαλαι. 425

Δη. [angrily and impatiently to both of them]

ἐγὼ δὲ προσδοκῶν γε τρισμυριόπαλαι
βδελύττομαι σφω, καὶ προπαλαιπαλαίπαλαι.

'Αλ. οἶσθ' οὖν ὃ δρᾶσον;

Δη. εἴ γε μή, φράσεις γε σύ.

'Αλ. ἄφες ἀπὸ βαλβίδων ἐμέ τε καὶ τουτονί,
ἵνα σ' εὖ ποιῶμεν ἐξ ἴσου.

Δη. δρᾶν ταῦτα χρή. 430

ἄπιτον. [They both get ready to start]

Πα. ἰδοῦ

Δη. θέοιτ' ἄν.

[they both rush off to their hampers]

ARISTOPHANES.

- 'Αλ. [as he starts] ὑποθεῖν οὐκ ἔω.
 [They come back, PAPHLAGON with a chair, Sausage-seller with his little table, which they deposit before DEMUS, who sits down and prepares for his feast]
- Πα. ὀρᾷς; ἐγὼ σοι πρότερος ἐκφέρω δίφρον.
 'Αλ. ἀλλ' οὐ τράπεζαν' ἀλλ' ἐγὼ προτεραίτερος.
 [they rush back then to their hampers]
- Πα. [returning with a barley-cake]
 ἰδού φέρω σοι τήνδε μαζίσκην ἐγώ,
 ἐκ τῶν ὀλῶν τῶν ἐκ Πύλου μεμαγμένην. 435
- 'Αλ. [returning with huge bread-crusts]
 ἐγὼ δὲ μυστίλας, μεμυστιλημένας
 ὑπὸ τῆς θεοῦ, τῇ χειρὶ τῇ ἑλεφαντίνῃ.
- Δη. ὥς μέγαν ἄρ' εἶχες, ὦ πότνια, τὸν δάκτυλον.
- Πα. [bringing a bason of pea-soup]
 ἐγὼ δ' ἔτνος γε πρίσινον, εὐχρων καὶ καλόν
 ἐτόρυνε δ' αὖθ' ἡ Παλλὰς, ἡ Πυλαιμάχος. 440
- 'Αλ. [bringing a pot of broth]
 ὦ Δῆμ', ἐναργῶς ἡ θεὸς σ' ἐπισκοπεῖ,
 καὶ νῦν ὑπερέχει σου χύτραν ζωμοῦ πλέαν.
- Δη. οἶε γὰρ οἰκεῖσθ' ἂν ἔτι τήνδε τὴν πόλιν,
 εἰ μὴ φανερώς ἡμῶν ὑπερεῖχε τὴν χύτραν;
- Πα. [bringing fish cutlets]
 τουτὶ τέμαχος σοι ᾗδωκεν ἡ Φοβεσιστράτη. 445
- Αλ. [bringing a plate with lumps of boiled meat, and slices of tripe and puunch: on each occasion DEMUS seems more pleased with the Sausage-seller's offering]
 ἡ δ' Ὀβριμοπάτρα γ', ἐφθὼν ἐκ ζωμοῦ κρέας,
 καὶ χόλικος ἡνύστρου τε καὶ γαστρὸς τόμοι.

THE KNIGHTS OF

- Δη. καλῶς γ' ἐποίησε, τοῦ πέπλου μεμνημένη.
 Πα. *[bringing a flat cake]*
 ἡ Γοργολόφα σ' ἐκέλευε τουτουὶ φαγεῖν
 ἐλατῆρος, ἵνα τὰς ναῦς ἐλαύνωμεν καλῶς. 450
- Ἀλ. *[bringing a plate of intestines]*
 λαβὲ καὶ ταδὶ νῦν.
- Δη. καὶ τί τούτοις χρήσουαι
 τοῖς ἐντέροις ;
- Ἀλ. ἐπίτηδες αὐτ' ἔπεμψέ σοι
 εἰς τὰς τριήρεις ἐντερονείαν ἢ θεός·
 ἐπισκοπεῖ γὰρ περιφανῶς τὸ ναυτικόν.
[giving him a cup of wine]
 ἔχε καὶ πιεῖν κεκραμένον τρία καὶ δύο. 455
- Δη. *[smacking his lips after a good pull]*
 ὡς ἡδύς, ὦ Ζεῦ, καὶ τὰ τρία φέρων καλῶς.
- Ἀλ. ἡ Τριτογενὴς γὰρ αὐτὸν ἐνετритώνισε.
 Πα. *[bringing a slice of cheesecake, looking very rich]*
 λαβὲ νῦν πλακοῦντος πίουος παρ' ἐμοῦ τόμον.
- Ἀλ. *[bringing from his hamper a whole cheesecake]*
 παρ' ἐμοῦ δ' ὅλον γε τὸν πλακοῦντα τουτονί.
- Πα. *[fetching some juggled hare; with a triumphant glance at the Sausage-seller]*
 ἀλλ' οὐ λαγῶ· ἐξέεις ὀπόθεν δῶς· ἀλλ' ἐγώ. 460
- Αλ. *[scratching his head]*
 οἴμοι· πόθεν λαγῶά μοι γενήσεται ;
 ὦ θυμέ, νυνὶ βωμολόχον ἔξευρέ τι.
[throwing himself into an attitude of deep reflection]

ARISTOPHANES.

- Πα. [*showing Sausage-seller the tray of jugged hare with chuckling exultation*]
 ὀρᾷς τάδ', ὦ κακόδαιμον ;
- 'Αλ. [*jumping up suddenly, and staring right behind the PAPHLAGONIAN, as if he saw somebody*]
 ὀλόν μοι μέλει
 ἀλλὰ γὰρ ἐκεῖνοί γ' ὥς ἔμ' ἔρχονται.
- Πα. [*looking back quickly*] τίνες ;
- 'Αλ. [*as before*]
 πρέσβεις, ἔχοντες ἀργυρίου βαλάντια. 465
- Πα. [*looking eagerly about*] ποῦ, ποῦ ;
- 'Αλ. [*suddenly, while his attention is engaged, snatching the jugged hare off the tray, and depositing it before DEMUS*]
 [to PAPHLAGONIAN]
 τί δέ σοι τοῦτ' ; οὐκ ἐάσεις τοὺς ξένους ;
 [to DEMUS]
 ὦ Δημίδιον, ὀρᾷς τὰ λαγῶ', ἃ σοι φέρω ;
- Πα. [*in despair, discovering the trick*]
 οἴ μοι τάλας, ἀδίκως γε τᾶμ' ὑφήρπασας.
- 'Αλ. νῆ τὸν Ποσειδῶ, καὶ σὺ γὰρ τοὺς ἐκ Πύλου.
- Δη. εἴπ', ἀντιβολῶ, πῶς ἐπενόησας ἀρπάσαι ; 470
- 'Αλ. [*solemnly, in tragic voice*]
 τὸ μὲν νόημα τῆς θεοῦ, τὸ δὲ κλέμμι' ἐμόν.
- Πα. [*distracted*]
 ἐγὼ δ' ἐκινδύνευσ', ἐγὼ δ' ὥπτησά γε.
- Δη. [to the PAPHLAGONIAN]
 ἄπιθ'· οὐ γὰρ ἀλλὰ τοῦ παραθέντος ἡ χάρις.
- Πα. οἴ μοι κακοδαίμων, ὑπεραναιδευθήσομαι.

THE KNIGHTS OF

Αλ. τί οὐ διακρίνεις, Δῆμ', ὁπότερός ἐστι νῶν 475
ἀνὴρ ἀμείνων περὶ σέ καὶ τὴν γαστέρα ;

Δη. τῷ δῆτ' ἂν ὑμᾶς χρησάμενος τεκμηρίω
δόξαιμι κρίνειν τοῖς θεαταῖσιν σοφῶς ;

Αλ. ἐγὼ φράσω σοι. τὴν ἐμὴν κίστην ἰὼν
ξύλλαβε σιωπῇ, καὶ βασάνισον ἄττ' ἔνι, 480
καὶ τὴν Παφλαγόνος· κἀμέλει κρινεῖς καλῶς·

Δη. [*gets up from his table, and goes to Sausage-seller's hamper*]
φέρ' ἴδω, τί οὖν ἔνεστιν ;

[*the Sausage-seller lifts it up, turns it upside down with a tap on the bottom to shew that it is empty*]

Αλ. ἄλλ' ὁρᾷς κενήν,
ὦ παππίδιον· ἅπαντα γάρ σοι παρεφόρουν.

Δη. αὕτη μὲν ἢ κίστη τὰ τοῦ δήμου φρονεῖ. [485]

Αλ. βάδιζε γοῦν καὶ δεῦρο πρὸς τὴν Παφλαγόνος.

[*leading DEMUS over to the PAPHLAGONIAN's hamper*]

ὁρᾷς νυν ; [*opening it, and displaying it full of all kinds of scraps from the feast*]

Δη. οἱμοὶ τῶν ἀγαθῶν, ὅσων πλέα.

[*pulling out a large piece of cheese-cake*]

ὅσον τὸ χρῆμα τοῦ πλακοῦντος ἀπέθετο·

ἐμοὶ δ' ἔδωκεν ἀποτεμὼν τυννουτονί.

[*holding up his finger and thumb, as if they held the tiniest fragment of cheese-cake*]

Αλ. τοιαῦτα μέντοι καὶ πρότερον εἰργάζετο·

σοὶ μὲν προσεδίδου σμικρόν, ὦν ἐλάμβανεν, 490

αὐτὸς δ' ἑαυτῷ παρετίθει τὰ μείζονα.

Δη. [*turning angrily to the PAPHLAGONIAN*]

ARISTOPHANES.

ὦ μιარέ, κλέπτων δὴ με ταῦτ' ἐξηπάτας ;
[pathetically] ἐγὼ δέ τυ ἐστεφάνιξα κἀδωρησαμαν.
 Πα. ἐγὼ δ' ἔκλεπτον ἐπ' ἀγαθῷ γε τῇ πόλει. [495
 Δη. κατὰθου ταχέως τὸν στέφανον, ἵν' ἐγὼ τουτῷ
 αὐτὸν περιθῶ.

Ἄλ. κατὰθου ταχέως, μαστιγία.

Πα. *[assuming a tragic attitude and air, which he keeps to the end of the scene]*

οὐ δῆτ', ἐπεὶ μοι χρησμός ἐστι Πυθικὸς
 φράζων, ὕψ' οὐ δέησέ μ' ἡττᾶσθαι μόνου.

Ἄλ. τοῦμόν γε φράζων ὄνομα, καὶ λῖαν σαφῶς.

Πα. καὶ μὴν σ' ἐλέγξαι βούλομαι τεκμηρίω, 500
 εἴ τι ξυνοίσεις τοῦ θεοῦ τοῖς θεσφάτοις.
 καί σου τοσοῦτο πρῶτον ἐκπειράσομαι
 παῖς ὦν ἐφοίτας ἐς τίνος διδασκάλου ;

Ἄλ. ἐν ταῖσιν εὗστραις κονδύλοις ἡρμωτόμην.

Πα. *[theatrically starting, as at a strange coincidence]*
 πῶς εἶπας ; ὥς μου χρησμός ἄπτεται φρενῶν.
 εἶεν. *[as if recovering himself by an effort]* 505

ἐν παιδοτρίβου δὲ τίνα πάλην ἐμάνθανες ;

Ἄλ. κλέπτων ἐπιорκεῖν, καὶ βλέπειν ἐναντίον.

Πα. *[wildly]*

ὦ Φοῖβ' Ἀπολλων Λύκιε, τί ποτ' ἐμ' ἐργάσει ;
 τέχνην δὲ τίνα ποτ' εἶχες ἐξανδρούμενος ;

Ἄλ. ἡλλαντοπῶλουν, τῷ τε πίνειν ἡδόμην. 510

Πα. *[in despair]*

οἴμοι κακοδαίμων· οὐκέτ' οὐδέν εἰμ' ἐγώ.

THE KNIGHTS OF

[with a ray of hope]

λεπτή τις ἐλπίς ἐστ', ἐφ' ἧς ὀχούμεθα.
καί μοι τοσοῦτον εἶπέ· πότερον ἐν ἀγορᾷ
ἡλλαντοπώλεις, ἑτέον, ἢ 'πὶ ταῖς πύλαις ;

'Αλ. ἐπὶ ταῖς πύλαισιν, οὐ τὸ τάριχος ὦνιον. 515

Πα. [broken down altogether]

οἶμοι· πέπρακται τοῦ θεοῦ τὸ θέσφατον.
κυλίνδεται εἴσω τόνδε τὸν δυσδαίμονα.

[dashing the chaplet off his head on the ground]

ὦ στέφανε, χαίρων ἄπιθι, καί σ' ἄκων ἐγὼ
λείπω· σὲ δ' ἄλλος τις λαβὼν κεκθήσεται, [520
κλέπτῃς μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως.

[falls lifeless back in a frenzy of despair]

'Αλ. 'Ελλάνιε Ζεῦ, σὸν τὸ νικητήριον.

Δη. ἐμοὶ δέ γ', ὅ τι σοι τοῦνομ', εἶπ'.

'Αλ. 'Αγοράκριτος,

ἐν τῇ 'γορᾷ γὰρ κρινόμενος ἐβοσκόμην.

Δη. 'Αγορακρίτῳ τοῖνον ἐμαντὸν ἐπιτρέπω.

'Αλ. καὶ μὴν ἐγὼ σ', ὦ Δῆμε, θεραπεύσω καλῶς, 525

ὥσθ' ὁμολογεῖν σε, μηδέν' ἀνθρώπων ἐμοῦ
ιδεῖν ἀμείνω τῇ Κεχηναίων πόλει.

[go off arm-in-arm]

ARISTOPHANES.

SCENE V.

The Pnyx as before. The PAPHLAGONIAN sitting on the ground speechless, in the most woe-begone attitude and look. The CHORUS enter and sing.

Χο. Φασὶν ἀλλήλαις ξυνελθεῖν τὰς τριήρεις ἐς
 λόγον,
 καὶ μίαν λέξαι τιν' αὐτῶν, ἥτις ἦν γεραιτέρα·
 Οὐδὲ πυνθάνεσθε ταῦτ', ὦ παρθένοι, τὰν τῇ
 πόλει ; 530
 φασὶν αἰτεῖσθαι τιν' ἡμῶν ἑκατὸν εἰς Καρχη-
 δόνα
 ἄνδρα μοχθηρὸν πολίτην, ὀξύνην Ἵπέρβολον.
 ταῖς δὲ δόξαι δεινὸν εἶναι τοῦτο, κοῦκ ἀνα-
 σχετόν,
 καὶ τιν' εἰπεῖν, 'οὐκ ἐμοῦ γ' ἄρξει ποτ'· ἀλλ'
 ἰάν με χρῆ,
 'ὑπὸ τερηδόνων σαπείσ' ἐνταῦθα καταγρηρά-
 σομαι· 535
 'εἴπερ ἐκ πεύκης γε κἀγὼ καὶ ξύλων ἐπηγνύμην.
 'ἦν δ' ἀρέσκη ταῦτ' Ἀθηναίοις, καθῆσθαι μοι
 δοκεῖ
 'εἰς τὸ Θησεῖον πλεούσας, ἥ 'πὶ τῶν Σεμνῶν
 Θεῶν.

THE KNIGHTS OF

‘οὐ γὰρ ἡμῶν γε στρατηγῶν ἐγχανεῖται τῇ
πόλει

‘ἀλλὰ πλείτω χωρὶς αὐτὸς ἐς κόρακας, εἰ βού-
λεται, 540

‘τὰς σκάφας, ἐν αἷς ἐπῶλει τοὺς λύχνους, καθελ-
κύσας.’

Enter AGORACRITUS the Sausage-seller, in a state of the utmost triumph]

Αγ. Εὐφημεῖν χρή καὶ στόμα κλείειν, καὶ μαρτυ-
ρίων ἀπέχεσθαι,
καὶ τὰ δικαστήρια συγκλείειν, οἷς ἡ πόλις ἦδε
γέγηθεν
ἐπὶ καιναῖσιν δὲ εὐτυχίαισιν παιωνίζειν τὸ
θέατρον.

Χο. ὦ ταῖς ἱεραῖς φέγγος Ἀθήναις, καὶ ταῖς νήσοις
ἐπίκουρε, 545
τίν’ ἔχων φήμην ἀγαθὴν ἤκεις, ἐφ’ ὅτφ κνισῶμεν
ἀγυιάς ;

Αγ. τὸν Δῆμον ἀφεψήσας ὑμῖν, καλὸν ἐξ αἰσχροῦ
πεποίηκα.

Χο. καὶ ποῦ ὅστιν νῦν, ὦ θαυμαστὰς ἐξευρίσκων
ἐπινοίας ;

Ἀγ. ἐν ταῖσιν ἰοστεφάνοις οἰκεῖ, ταῖς ἀρχαίαισιν
Ἀθήναις.

Χο. πῶς ἂν ἴδοιμεν ; ποίαν τιν’ ἔχει σκευήν ; ποῖος
γεγένηται ; 550

Ἀγ. οἶός περ Ἀριστείδη πρότερον καὶ Μιλτιάδῃ
ξυνεστίτει.

ARISTOPHANES.

[a noise is heard in DEMUS' house; the folding doors of the vestibule begin to draw back]

ὄψεσθε δέ· καὶ γὰρ ἀνιυγνυμένων ψόφος ἦδη
τῶν προπυλαίων.

[the doors are at length completely opened, and display a fairy-like view of Athens as it was before the war. The noble buildings here, and there the smiling fields and vineyards unravaged by hostile armies. In the centre is DEMUS, dressed in brilliant holiday costume, his hair perfumed with myrrh, and gathered in a knot in true old Athenian fashion, clasped with a golden cricket. AGORACRITUS goes on triumphantly;—]

ἀλλ' ὀλολύξατε φαινομέναισιν ταῖς ἀρχαίαισιν
'Αθήναις,
καὶ θαυμασταῖς καὶ πολυύμνοις, ἵν' ὁ κλεινὸς
Δῆμος ἐνοικεῖ.

Χο. ὦ ται λιπαραὶ καὶ ἰοστέφανοι καὶ ἀριζήλωτοι
'Αθήναι, 555
δείξατε τὸν τῆς 'Ελλάδος ἡμῖν καὶ τῆς γῆς
τῆσδε μόναρχον.

'Αγ. [pointing to DEMUS, who comes slowly forward]
ὃδ' ἐκεῖνος ὁρᾷν τεττιγοφόρας, ἀρχαίῳ σχή-
ματι λαμπρός,
οὐ χοιρινῶν ὄζων, ἀλλὰ σπονδῶν, σμύρνη
κατάλειπτος.

Χο. χαῖρ', ὦ βασιλεῦ τῶν 'Ελλήνων· καὶ σοὶ
ξυγχαίρομεν ἡμεῖς.
τῆς γὰρ πόλεως ἄξια πράττεις, καὶ τοῦ 'ν
Μαραθῶνι τροπαίου. 560

THE KNIGHTS OF

- Δη. ὦ φίλτατ' ἀνδρῶν, ἐλθέ δεῦρ', Ἀγοράκριτε.
 ὅσα με δέδρακας ἀγάθ' ἀφεψήσας.
- Ἀγ. ἐγώ;
 ἀλλ', ὦ μέλ', οὐκ οἶσθ', οἶος ἦσθ' αὐτὸς πάρος,
 οὐδ' οἷ' ἔδρας· ἐμὲ γὰρ νομίζοις ἂν θεόν. [565]
- Δη. τί δ' ἔδρων, κάτειπέ μοι, πρὸ τοῦ; ποῖός τις ἦ;
 Ἀγ. πρῶτον μὲν, ὁπότε εἶποι τις ἐν τῇ 'κκλησίᾳ,
 'ὦ Δῆμ', ἐραστής εἰμι σός, φιλῶ τε σέ,
 'καὶ κήδομαί σου, καὶ προβουλεύω μόνος,'
 τούτοις ὁπότε χρήσαιτό τις προσιμίῳ,
 ἀνωρτάλιζες, κἀκερουτίας.
- Δη. ἐγώ; 570
 Ἀγ. εἴτ' ἐξαπατήσας σ' ἀντὶ τούτων, ᾤχετο.
 Δη. [astounded]
 τί φῆς; τοιαῦτά μ' ἔδρων, ἐγὼ δ' οὐκ ἦσθόμην;
 Ἀγ. τὰ δ' ὦτα γάρ σου, νῆ Δί', ἐξεπετάννυτο,
 ὥσπερ σκιάδειον, καὶ πάλιν ξυνήγετο.
- Δη. [with shame and astonishment]
 οὕτως ἀνόητος ἐγεγενήμην καὶ γέρων; 575
 Ἀγ. καί, νῆ Δί', εἴ γε δύο λεγοίτην ῥήτορε,
 ὁ μὲν, ποιεῖσθαι ναῦς μακράς, ὁ δ' ἕτερος αὖ,
 καταμισθοφορῆσαι· τοῦτον ὁ τὸν μισθὸν λέγων
 τὸν τὰς τριήρεις παραδραμῶν ἂν ᾤχετο.
 [Demus bows his head in humiliation]
 οὗτος, τί κύπτεις; οὐχὶ κατὰ χάραν μενεῖς; 580
- Δη. [without looking up]
 αἰσχύνομαί τοι ταῖς πρότερον ἁμαρτίαις.
 Ἀγ. [encouraging him]

ARISTOPHANES.

- ἀλλ' οὐ σὺ τούτων αἴτιος, μὴ φροντίσης,
 ἀλλ' οἷ σέ ταῦτ' ἐξηπάτων. νῦν δὴ φράσον
 ἂν τις εἴπη βωμολόχος ξυνήγορος·
 'Οὐκ ἔστιν ὑμῖν τοῖς δικασταῖς ἄλφιστα, 585
 'εἰ μὴ καταγνώσεσθε ταύτην τὴν δίκην,'
 τοῦτον τί δράσεις, εἰπέ, τὸν ξυνήγορον ;
- Δη. [recounting himself]
 ἄρας μετέωρον, ἐς τὸ βάραθρον ἐμβαλῶ,
 ἐκ τοῦ λάρυγγος ἐκκρεμάσας—'Τπέρβολον.
- Αγ. τουτὶ μὲν ὀρθῶς καὶ φρονίμως ἤδη λέγεις· 590
 τὰ δ' ἄλλα, φέρ' ἴδω, πῶς πολιτεύσει, φράσον.
- Δη. πρῶτον μὲν, ὅποσοι ναῦς ἐλαύνουσιν μακράς,
 καταγομένοις τὸν μισθὸν ἀποδώσω 'ντελῇ.
 ἔπειδ' ὀπλίτης ἐντεθὲς ἐν καταλόγῳ
 οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται· 595
 ἀλλ', ὥσπερ ἦν τὸ πρῶτον, ἐγγεγράφεται.
 οὐδ' ἀγοράσει γ' ἀγένειος οὐδεὶς ἐν ἀγορᾷ.
- 'Αγ. ποῦ δῆτα Κλεισθένης ἀγοράσει καὶ Στράτων ;
- Δη. νῆ τὸν Δί' ἀναγκάσω κυνηγετεῖν ἐγὼ [600
 τούτους ἅπαντας, παυσαμένους ψηφισμάτων.
- Αγ. [presenting him with a folding stool]
 ἔχε νυν ἐπὶ τούτοις τουτονὶ τὸν ὀκλαδίαν.
- Δη. [beaming]
 μακάριος ἐς τάρχαϊα δὴ καθίσταμαι.
- 'Αγ. φήσεις δ', ἐπειδὰν τὰς τριακοντούτιδας
 σπουδὰς παραδῶ σοι·
 [calling behind the scenes] δεῦρ' ἴθ' αἱ Σπονδαὶ ταχύ.
 [enter some beautiful girls ; DEMUS is all admiration]

THE KNIGHTS OF

Δη. ὦ Ζεῦ πολυτίμηθ', ὡς καλαί' πρὸς τῶν θεῶν, 605
πῶς ἔλαβες αὐτὰς ἐτεόν;

Ἀγ. οὐ γὰρ ὁ Παφλαγονῶν
ἀπέκρυπτε ταύτας ἔνδον, ἵνα σὺ μὴ λάβοις;
νῦν οὖν ἐγὼ σοι παραδίδωμ' εἰς τοὺς ἀγροὺς
αὐτὰς ἵεναι λαβόντα.

Δη. τὸν δὲ Παφλαγόνα,
ὃς ταῦτ' ἔδρασεν, εἴφ' ὃ τι ποιήσεις κακόν. 610

Ἀγ. οὐδὲν μέγ' ἄλλ' ἢ τὴν ἐμὴν ἔξει τέχνην
ἐπὶ ταῖς πύλαις ἀλλαντοπωλήσει μόνος,
τὰ κύνεια μυχρὸς τοῖς ὀνείοις πράγμασι,
καὶ τῶν βαλανείων αὐτὸ λουτρὸν πίεται.

Δη. εὖ γ' ἐπενόησας, οὐπὲρ ἐστὶν ἄξιος, 615
κλέπταισι καὶ βαλανεύσι διακεκραγέναί.

καί σ' ἀντὶ τούτων ἐς τὸ Πρυτανεῖον καλῶ,
ἐς τὴν ἔδραν θ', ἵν' ἐκεῖνος ᾗν ὁ φαρμακός.
[*fetching a green coat and handing it to DEMUS*]

ἔπου δὲ ταυτηνὶ λαβὼν τὴν βατραχίδα·
κακείνουν ἐκφερέτω τις ὡς ἐπὶ τὴν τέχνην, 620
[*pointing contemptuously to the PAPHLAGONIAN*]

ἵν' ἴδωσιν αὐτόν, οὗς ἐλωβᾷθ', οἱ ξένοι.

*Exeunt to the Prytaneum; Cleon the PAPHLAGONIAN is carried
out by some attendants.]*

NOTES.

SCENE 1.

1. *λατταταιᾶξ*, an exclamation, 'Oh dear, oh dear!'
2. *Παφλαγόνα*. Cleon is brought in as a Paphlagonian slave, probably on account of the pun, *παφλάζω* meaning 'to bluster.' *κακὸν κακῶς* are taken together.
3. *αὐταῖσι βουλαῖς*, 'schemes and all,' a common use of *αὐτός*, v. 7. The dat. would naturally have *σύν*, but the prep. is omitted with *αὐτός*.
4. *εἰσέρρω*, 'to come in.'
9. *ξυनावλίαν*, 'a duet' of harp and flute, or two flutes. The accusative is a sort of cognate. 'That we may weep in concert a piece of Olympus,' a noted Phrygian musician. Their discordant whimper was a comic imitation of an instrumental concert. The line is perh. a quotation, as the Ionic form *οὐλύμπου*, allowable in tragedy (cf. *μοῦνος*), is not permissible in comedy.
11. *κινύρομαι*, 'whine.' *ἄλλως*, 'in vain.'
13. *μὲν οὖν*, corrective. 'No, you tell me.' *μὲν οὖν* seems to have been originally elliptical. The present passage will show its meaning well. *Οἷκ. β.* says *λέγε σύ*, 'you tell me.' *Οἷκ. α* replies *σὺ μὲν οὖν λέγε [ἐγὼ δὲ μὴ]* 'Do you then tell me,' [but not I you]. The antithesis to the *μὲν* is easily understood, and it is this which gives the corrective force.
14. *μάχωμαι*, i.e., 'quarrel with you.'
16. A line from *Hippolytus* of Euripides (at whom Aristophanes is always laughing). *Phaedra* wishes the nurse to guess

THE KNIGHTS OF

her wicked love, rather than have the shame of telling it. Note the comic incongruity of putting this line, with its passionate and tragic associations, in the mouth of a cowering slave. *πῶς ἄν*, lit., 'how could you tell?' i.e., 'I wish you would.'

17. *ἔνι* = *ἐνεστι*. *θρέττε*, a slang form of *θράσος*.
18. *κομψευρικικῶς* [*κομψός*, *Εὐριπίδης*], 'in a fine Euripidean strain.'
19. *διασκανδικίσης*, 'don't dose us with chervil' (*σκανδιξ*, 'chervil'), a cut at Euripides, whose mother sold herbs.
20. *ἀπόκινος*, 'escape' [*ἀπὸ κινέω*, 'to move']. The word is said to be used for a kind of dance, probably representing a slave's escape. [We might say, 'find some Perfect Cure.']
21. 'Catching it up quick like this.' The point is that he did not like to say such a fearful word as *αὐτομολῶμεν*, 'let us desert,' all at once, but got at it by slow degrees. *ὥδι*. This is called the deictic *ι*, and is added to several pronouns and adverbs to give a demonstrative force.
22. *καὶ δὴ*, 'there, I say it,' used when a request is complied with.
28. *βρέτας*, 'an image.' *ποιός*, used in contemptuous repetition of another person's word. 'Image of the gods, indeed!' cf. 150.
31. *προςβιβάζειν*, 'to bring a person to' [a conclusion], 'to convince.'
32. *βούλει φράσω*. The interrogative *φράσω*; 'Am I to tell?' is called the deliberative subjunctive. Here it is made dependent on another verb, *βούλει*, 'Do you wish me to . . .?'
33. *παραιτησώμεθα*, hortative, 'let us beg.'
36. *λέγοιμ' ἄν*, 'I will tell them.' The conditional used as a mild future.
37. *κυανοτρώξ* [*κύαμος*, *τρώγω*, 'eat'], 'a bean-eater,' with an

ARISTOPHANES.

- allusion to the use of the bean in voting. *ἀκράχολος*, 'passionate' [*ἄκρος*, 'extreme,' *χόλος*, 'anger'].
38. *Δῆμος Πυκνίτης*. The regular way of describing an Athenian was to give the name of the man and the name of his district. So here the representative *Δῆμος* is called *Πυκνίτης*, because the Pnyx was the place where the Athenians held their public meetings.
39. *ὑπόκωφον*, 'rather deaf.'
40. The 'Paphlagonian tanner' is of course Cleon. The play is full of hits at his trade.
43. *βυρσοπαflάγων*, cf. line 40.
44. *αἰκάλλω*, 'fawn on.' *θωπεύω*, 'wheedle.'
45. *κοσκυλμάτιοις*, 'leather parings,' an unexpected word, referring to Cleon's trade. This sudden introduction of unexpected touches is common in Aristophanes, and is called *παρὰ προσδοκίαν* ['contrary to expectation'].
46. *μίαν [δίκην]*, another unexpected phrase. His exercise before bathing is not gymnastics, but hearing cases! Aristophanes often ridicules the litigiousness of the Athenians.
47. *ρῶφειν* and *ἐντράγειν*, 'to gobble' and 'munch.' *τριώβολον*, or three obols (about 4½d.), was the daily pay of the dicasts.
50. *κεχάρισται*, 'has presented.' *πρώην*, 'the other day.' He alludes to the capture of Pylos by Cleon (though Demosthenes had prepared everything and deserved the real credit), which was achieved in the preceding summer (425 B.C.)
51. *μάσσω*, 'to knead.'
55. *βυρσίην*. It was common for slaves to fan flies away from their masters with a myrtle bough or *μυρσίην*. Here we have unexpectedly *βυρσίην*, in allusion again to Cleon's trade. We may say 'bunch of leathers' for 'feathers.'
56. *ἀποσοβεῖ*, 'scares away' [flies, you expect; but he says 'orators,' another kind of pest].

THE KNIGHTS OF

57. σιβυλλιάω 'to be fond of sibylline prophecies.' The termination -ιάω is called 'desiderative,' like στρατηγιάω, 'to desire to be a general.'
58. μακκοάω, 'to be stupid.'
59. ἄντικρυς, 'regular' liea.
62. ταραττει, 'worries.' Hylas is one of the slaves, of course.
63. ἀνύσαντε, lit. 'hastening,' i.e., 'let us be quick and think.'
64. ἀναπείθω, 'to persuade' [by a bribe].
74. A tragic way of poisoning one's self.
75. Thucydides says he died of disease; but popular rumour said he poisoned himself.
76. ἀγαθοῦ δαίμονος, '[in honour] of our good genius,' always the first toast.
79. [Λῆρος, 'nonsense.' κροῦνος, 'spring.' χύτρα, 'pitcher.'] 'You're a water-bottle-twaddler,' 'a teetotal-tittle-tattle.'
80. εἰς ἐπίνοιαν, 'for the wit,' as a sharpener of the wit.
83. διαπράττω, 'succeed' [generally active].
85. χοῦς = 5 pints. ἄρδω, 'wet.'
89. πάντα ταυτί, 'all this place.' καταπάσσω, 'sprinkle.'
91. ὡς εὐτυχῶς. attraction, for ὡς εὐτυχές.
93. ἐπίπαστα, 'cakes [sprinkled with salt]. δημό-πρατα [πιπράσκω], properly, 'sold publicly,' i.e., confiscated property; a relish for the demagogue Cleon. βάσκανος [fascinare], properly, 'a person with evil eye,' here, 'a slanderer.' ῥέγκω, 'snore.'
95. ἐγκάναξον, 'gurgle it in.' [καναχή, 'a noise.']
97. ἔλκε. So we say 'take a pull.' 'Pramnian' was a red Thracian or Asiatic wine.
101. ταῦτα, 'that's it.'
107. ἀνύσας, 63.
111. Βάκis was a well-known soothsayer's name.
113. ταῦτ' ἄρ', 'that was then the reason why.'
114. ὀρρωδέω [Lat. horreo], 'to dread.'

ARISTOPHANES.

116. πῶς; [Οἷκ. β.] ὅπως; The second ὅπως is really an elliptical sentence, a verb ἐρωτᾷς being understood. Οἷκ. δ. says πῶς; 'how so?' Οἷκ. β. replies, ὅπως; that is [ἐρωτᾷς με] ὅπως; '(Do you ask me) how?'
117. στυππειοπώλης [στυππεῖον, 'tow'], 'hemp-monger.' Alludes to Eucrates, a hemseller, who after Pericles' death had great influence at Athens.
119. -πώλης only used in composition; here comically by itself. We might say, 'this is one monger.'
120. προβατοπώλης. Lysicles (who led the people after Eucrates) was a sheep-dealer.
123. γένοιτο is unusual, after the primary tense; but the utterance of the oracle was past, and so he instinctively says γένοιτο.
125. Κυκλόβορος, a torrent in Attica. 'with a voice like Niagara.'
131. ἀλλαντοπώλης, 'a sausage-seller.' [ἀλλᾶς, 'sausage-meat.']
132. τῆς τέχνης, exclamatory gen., 'what a trade!'
135. κατὰ θεῖον, 'providentially.'
140. τὸ ἐλεόν, 'the dresser.'
146. Mock-tragic.
148. πλύνειν τὰς κοιλίας, 'to wash my pig's-guts.'
150. ποίας, contemptuously; 'guts, you fool! what guts?' cf. 28.
151. στίχες, 'ranks,' 'rows.'
154. κλαστάζω [κλάω, 'break'], properly, 'to prune' vines; here, metaphorically, 'trim,' 'dress,' 'keep under.'
158. ὀλκάς, [ἔλκω, 'to pull,' 'drag'], 'a merchant-vessel.'
160. He is to survey the whole Levant, from Caria to Carthage. The matter-of-fact sausage-seller objects that he would get a squint.
163. πέρνεται, 'are jobbed' unexpectedly for διοικεῖται (or some such word), 'are administered.'
173. 'Unless to be the son of blackguards' [is to be of good birth.]: and so 'only from blackguards.'
176. κακὰ κακῶς, 'only so-so.'

THE KNIGHTS OF

178. *πρός*, 'belongs to.'
180. *εἰς*, 'falls to.'
183. *ποικίλως*, 'ambiguously.'
184. The grandiloquent-obscure style of the old oracles is splendidly parodied, with an absurd intermixture of comic words:
- 'When with his crooked claws the imperial eagle of cow-hide
 Pounces, and snaps in his beak the block-head blood-sucking serpent,
 'Then it is lost, I ween, that Paphlagonian garlic,
 'And to the vendors of guts great Zeus gives honour and glory,
 'If so be that they choose not rather the selling of sausage.'
- χηλή*, 'a talon.' *σκοροδ-άλμη*, literally, 'garlic-brine' [*δλε*],
 a poor man's relish.
188. *αἶ κεν*, epic for *εἰάν*.
197. *θάλπω*, literally 'warm,' hence 'soothe,' 'cajole.'
198. *αἰκάλλω*, cf. 44, here 'please.'
201. *χορδεύω*, [*χορδή*, 'a gut,' 'a sausage'], 'to chop, mince.' All he has to do to become demagogue is just to apply the rules of his own trade to politics; chop and stir matters all up higgledy-piggledy, then sweeten them with a few savoury little speeches.
204. *ἀγοραίος*, 'you're one of the riff-raff.'
208. *ὅπως ἀμυνεῖ*. This use of *ὅπως* with the future is also elliptical. *ὅρα* (or some such word) is to be supplied. It will then be '[Take care] how you shall keep him off,' i.e., 'Mind you keep him off.'
216. *ἐξηκασμένος*, 'he has not got a mask on' [*ἐξεικάζω*, 'to make a likeness'], and therefore will not look like the real Cleon. The story is that as all feared to undertake the part, Aristophanes himself played Cleon.
219. *δεξιόν*, 'clever.'
224. 'Making the Chalcidians revolt,' an absurd accusation, such as were often bandied about.

ARISTOPHANES.

228. Simon and Panaetius, two leaders of the Chorus of Knights.
 233. *ταραξιπόστρατον*, 'the Confounder of the host of Knights.'
 234. 'A gulf and Charybdis of plunder.'
 240. 'The road which Eucrates fled straight for his bran-stores.'
 Eucrates the hempseller (117) had apparently also depôts of
 hay and bran, which served him for a hiding-place from the
 anger of the fickle mob.

SCENE 2.

241. *καὶ μὴν*, 290.
 242. *κολόκυμα*, 'a swelling wave.'
 243. *μορμώ*, [literally, 'bugbear']. *τοῦ θράσους*, 'Boo-hoo! what
 bluster!'
 244. *τῶν αὐτῶν*, 'same as before.' The sense is, 'bad luck to me if
 I don't be the death of you, provided I'm as good a liar as I
 used to be.'
 246. [*ψόλος*, 'smoke,' *κόμπος*, 'brag'] 'your vapouring brag.'
 251. *προεδρία*, the 'front seat' at public spectacles, was one of
 Cleon's honours bestowed for his success at Pylos.
 254. *ξύλον*, 'stocks,' 'pillory.' There was one with five holes, for
 head, arms, and legs, see 374.
 256. *ἐπὶ τῷ*; 'with what'? 'what would you like for the staple of
 your meals?' bread usually formed the staple of a poor man's
 dinner; and he tried to get fish or meat as a delicacy [*ἔψον*]
 upon [*ἐπὶ*] it. *βαλαντίον*, 'a purse': significantly.
 258. *ἀπονυγίζω*, 'to tear away with the nails.' The dining in the
 Prytaneum [public hall] at the national expense was another
 of his Pylos honours.
 264. *ψωμίω*, 'to feed with sops' [*ψωμός*]. *τίτθη*, 'a nurse.'
 266. *μασάομαι* [*μάσσω*, *μάζα*], 'to chew' it to the proper consistency.
 273. *εἰρεσιώνη*, 'a harvest wreath' of olive and wool [*εἶρος*] carried

THE KNIGHTS OF

- in procession, then hung at the house door. *σπαράσσω*, 'to tear.'
283. *λυχνοπώλης*. The noted demagogue Hyperbolus was a 'lamp-seller.' *νευρορράφος*, 'a sinew-stitcher,' 'cobbler.'
289. 'To steal another man's pot from a work-shop' he thought a fit comparison for Cleon's unearned success at Pylos. *ἔψω*, 'to boil.'
290. *καὶ μὴν* introduces a new idea or person. Cf. 241.
298. He means, of course, that the Athenians in themselves are a sensible folk enough, but that when collected in ecclesia (on the Pnyx) their sense deserts them.
299. *ὥσπερ ἐμποδίζων ἰσχάδας*. The best of several bad explanations is, 'as if you were fig-bobbing,' alluding to the game of stringing figs, then catching them dangling with the mouth. This would certainly make one *κεχηνώς*.

SCENE 3.

302. *τούβολοῦ*, unexpectedly, (for *δήμου*, 'to most of the people,') he says, 'to those who go many to the obolus,' i.e., who are dirt-cheap, 'to the Great Twopenny Halfpenny.'
303. *σκοροδίζω*, 'to garlic,' i.e., excite, enrage. Garlic was used for exciting cocks to fight.
305. *ταμεύω*, 'to be steward.'
310. *ἄλλ' ἢ*, 'or else.'
311. *θρίον*, 'a lump,' *δημός*, 'fat,' play on *δήμος*.
313. *λάρος*, 'cormorant,' emblem of Cleon's rapacity.
325. *κιβωτός*, 'chest.' *μοῦστι = μοι ἐστι*.
326. *ὑπερῶν*, 'a garret.' *συννοκία*, 'a lodging-house.'
329. *Γλάνης*, an imaginary name invented for the occasion.
332. *φακῆ*, 'lentil-soup.'

ARISTOPHANES.

333. *σκόμβρος*, 'mackerel.'

338. There was an oracle which said—

'O happy citadel of Athens' town,
'After long trouble and sharp suffering,
'Thou shalt become an eagle in the sky!'

φράζεν, 'consider,' = *φράζον*.

341. *ἐριτίμων*. *ἐρι-* is an intensive prefix used in epic words.

342. *καρχαρόδοντα*, 'jagged-toothed.' Cleon describes himself as a savage faithful watchdog.

345. 'Many jackdaws croak him down.' Not an unsuitable simile for the harsh and stupid clamour of a demagogue.

347. 'What has Erechtheus to do with daws and a dog?'

348. *ἀπύω*, 'give tongue.'

351. 'Gnaws a bit off your oracles, as off a door.'

352. 'I have the true account.'

355. He is a dog, indeed, replies Sausage-seller, a fawning, wheedling cur, who is always watching his chance to pilfer. *φράζεν* here in its other sense, 'Beware.'

357. *ᾠψον* is the bit of meat or fish eaten with the bread, cf. 256; 'your cutlet.'

358. *ὀπτάνιον*, 'kitchen.'

359. *λοπάδας*, 'plates' [*λεπ-* 'shell,' 'scale']. *νήσους*, unexpectedly for 'pots.'

364. *περί*, &c., 'standing up in defence of.'

365. refers to the famous oracle *about wooden walls* in the time of Xerxes, happily interpreted to allude to ships.

369. Antileon is clearly some contemporary knave or fool.

374. [*σῦριγξ*, 'a hole' (so 'a pipe')]. See 254, where the *πεντεσύργγον ξύλον* is explained.

377. *ἰέραξ*, 'hawk.' *κοράκινος*, 'young raven.' Allusion to Pylos again.

385. 'A dog-fox.'

THE KNIGHTS OF

386. Philostratus, a dissolute dandy, had this nickname.
 390. cf. 116.
 396. ἡμερῶν τριῶν, 'within three days,' cf. χρόνου, 301, limitative gen. of time.
 397. ἀλλὰ γάρ, elliptical, 'but [stay] for.'
 399. καὶ γὰρ ἐμοί, 'for I have one too.'
 402. ἀρύταυνα, 'a ladle.'
 404. γλαῦξ, for the 'owl' was sacred to Pallas. To bring γλαῦκ' ἐς Ἀθήνας was to bring 'coals to Newcastle.'
 405. ἀρυβάλλω, 'with a bucket.'
 409. γερονταγωγίῳ, comic word, parodied from παιδαγωγίῳ.
 411. Corn-largesse was often promised by the orators, and sometimes distributed.
 412. Theuphanes was some demagogue.
 416. μηδὲν ἄλλο sc. δρᾶ.
 418. Observe the double *ἄν*, very rare in indefinite sentences, though common enough in conditionals.

SCENE 4.

421. Μακαρίαν, ironically, 'the blest abode.'
 423. τρίπαλαι, δεκάπαλαι, are comic compounds of πάλαι, 'for 3, 10 ages.'
 428. οἶσθ' ὃ δρᾶσον, subordinate imperative, 'do you know what you must do?'
 429. βαλβίς, 'the starting post.'
 431. ὑποθεῖν, 'false start,' 'unfair running.'
 435. ὀλαί, 'barley-meal.' What this cake is we know from v. 50.
 436. μυστίλας are bread-crusts, hollowed with the finger into rough spoons for taking soup.
 437. Allusion to the colossal statue of Athena in the Parthenon, of which the head, hands, and feet were ivory, and the robe of gold.
 439. πίσινος, 'of pea' [πίσιος], pea-soup.
 440. Πυλαγμάχος. Probably alluding to another colossal statue of

ARISTOPHANES.

- Athena on the Acropolis, of bronze, called Athena *Promachos*. It stood alone, and its spear was visible even at sea. There is no doubt also a pun on Πύλος.
442. *χύτραν*, unexpectedly for *χέρα*. There is, doubtless, a comic allusion to the shield which she held out.
446. These are all regular epithets of Athena. *ἐφθόν* [*ἔψω*], 'boiled.'
447. *χόλιξ*, 'tripe.' *ἡνυστρον*, 'the lower belly' of ruminating animals [said to be from *ἀνύω*, 'to complete,' finish off the food], a great delicacy.
448. 'In gratitude for the Peplus': this was a fine robe, embroidered with scenes from the national mythology, offered to Athena *Polias* at the Panathenaic feast in August. This was yet a third title of the goddess, as worshipped in the Erechtheum at Athens.
450. *ἐλατήρ* was a cake rolled flat. The pun is poor enough. 'Take this roll, that we may roll over our foes,' or, 'Take this *poulet* that we may pull well.'
453. *ἐντερόνειαν*, 'rib-timber,' another pun.
457. Another ghastly pun, *τριτογενής* and *τρίτος*. *ἐντετριτώνισε*, 'mixed it 3 to 1.'
458. *πλακοῦς*, 'cheese-cake' [literally, 'flat' cake, *πλάξ*].
460. *λαγῶα*, 'hare's flesh,' 'jugged hare.' [*κρέατα*, supplied.]
462. *βωμολόχος* [*λείχω*], literally, 'altar-licking,' expressively applied to dirty gluttons who hung about for sacrifice-scraps. Translate, 'some meat-pilfering trick.' & *θυμέ* is an imitation of Euripides [Med. 1057].
471. Mock-tragic.
472. The second half of this line is generally given to the sausage-seller, which weakens the force of Paphlagon's absurd lament, and makes Demus' reply unmeaning.

THE KNIGHTS OF

473. οὐ γὰρ ἀλλά. This is also elliptical. 'Depart,' says Demus ;
'for it is not [the preparer] but the presenter of the meat
that does the favour.'
474. ὑπερναιδεύω, 'to surpass in impudence.'
480. ἀττ' = ἀτινα.
481. ἀμέλει, literally imperative, 'never mind,' 'don't be afraid.'
493. τυ=σε. The line is from a Doric poem about Helots : hence
the dialect.
494. Everything was excused on this plea ; here, absurdly, even
theft is so excused.
497. From here to 520 Paphlagon's lines are charmingly mock-
tragic.
503. εὐστραῖς [εὖω, 'to singe'], the 'hog-singeing pits.' κόνδυλος,
'a cuff,' 'blow.' ἀρμόττω [literally 'to fit'], 'to teach,'
'train.'
506. ἐν παιδοτρίβου [τρίβω, to 'rub,' i.e., 'accustom,' 'train'], 'at
your trainer's.'
512. ὀχεῖσθαι, 'to be carried,' 'buoyed up on,' a regular tragic
word.
515. τάριχος, 'stock-fish.' ὄνιον, 'for sale.' It was the better kind
of sausage-sellers who dealt in the market-place. The lower
riff-raff Ἀλλωντοπώλης turns out to be, the less is Cleon's
hope.
- 516-517. Parodied or quoted from Euripides' Bellerophon.
- 518-520. A delicious parody of Alcestis' farewell to her bridal
couch—
- σὲ δ' ἄλλη τις γυνή κεκτήσεται,
σώφρων μὲν οὐκ ἂν μάλλον, εὐτυχὴς δ' ἴσως.
523. κρινόμενος, 'having quarrels.'
527. κεχρηαίων, [unexpectedly for Ἀθηναίων], 'gapers.' (les Gobe-
mouchea.)

ARISTOPHANES.

SCENE 5.

528. The point is, even the triremes are represented as resenting the arrogance of the demagogues.
532. *ὀξίνης*, 'sour-tempered.'
533. *δόξαι* and *εἰπεῖν* depend on *φασίν*.
535. *τερηδών*, 'a wood-worm.'
538. *Σεμναὶ θεαί*, are Eumenides or Furies.
539. *ἐγχαίνω*, 'to laugh [literally gape] at.' *στρατηγῶν* is participle.
541. *σκάφη*, 'a tray,' a hit at Hyperbolus' trade. 'If he wants a fleet, let him launch his own trays.'
546. *κυσᾶν ἀγυιάς*, 'to fill the streets with smoke of sacrifice' [*κνίσσα*]. The verb is deliberative subjunctive.
549. *λοστέφανοι* and *λιπαραί* were regular laudatory epithets of Athens. cf. the parabasis of the Acharnians.
557. *τεττιγο-φόρας*. *τέττιξ* was a 'grasshopper,' made in gold, which the old-fashioned Athenians wore in their hair.
558. *χοιρίναι* were 'sea-shells' used in voting. Sense—'smelling of law, but of peace.'
566. *εἴποι*, indefinite historic optat.
570. *ἀνορταλίζω*, 'to raise the feathers,' 'plume oneself.' *κερουτιάω*, 'to carry your head high.'
574. *σκιάδειον*, 'parasol.'
578. *καταμισθοφορῆσαι*, 'to spend in salaries,' to dicasts, &c.
579. *παρὰδραμών*, 'outstripping.' *ἂν ᾤχετο*. The past conditional is often so used in Greek (like our 'would,' e.g., 'when a boy I *would* often sit up all night reading') to express a habit.
588. *βάραθρον*, a rocky chasm at Athens where criminals were thrown.
589. And so kill two birds with one stone.
592. *μακρὰ ναῦς* was a ship of war [*longa navis*].

THE KNIGHTS OF

595. κατὰ σπουδᾶς, 'by interest.' μετεγγράφομαι, 'to get your name transferred to another list,' and so escape service.
596. A good instance of the difference between the aorist fut. and the perfect fut. μετεγγραφθήσεται, 'shall be transferred,' like aorist, a single act. ἐγγεγράψεται, 'shall remain on the books' like perfect, a state.
597. ἀγοράζω, 'to lounge' in the market-place. Clisthenes and Strato are well-known effeminate idlers.
599. Some wholesome exercise is what such triflers want.
601. ὀκλαδίας [ὀκλύζω, 'to crouch'], 'a camp-stool.'
608. For in war the fields were almost neglected.
611. ἀλλ' ἤ, 'only.'
616. δια-κράζω, 'to have a bawling match.' Cf. δια-θείω, δια-πίνω.
618. φαρμακός, 'drug,' 'nuisance.'
619. βατραχίς, 'a frog-green coat' worn at public banquets.
620. ἐπὶ τὴν τέχνην, 'to his (new) trade.'

ARISTOPHANES.

GRAMMATICAL INDEX.

1. MOODS.

- Indic. past conditional, of habit, 579.
Imperative, subordinate, 416, 428.
Subj. indef., 49, 82, 418, 603.
„ deliberative direct, 130, 255.
„ „ dep. on βούλει, 32, 48.
„ „ indirect, 460, 546.
„ hortative, 63, 103, 134, 310, 327, 482, 591.
Optat. Simple, 3.
„ with πῶς ἄν, equal to wish, 16, 17.
„ conditional as future, 36.
„ indefinite (after historic tense), 566, 569.
„ conditional as indefinite, 576.

2. PARTICLES AND CONJUNCTIONS.

- Double ἄν, 17, 418.
ἀλλὰ γάρ, elliptical, 397.
καὶ δὲ, complying with request, 22.
καὶ μὲν, introducing new person or idea, 241, 290.
μὲν οὖν, corrective, 13.
ὅπως, c. fut., elliptical, 'see that,' 208, 336.
ὅπως, c. fut., [after 'fearing'], 102.
οὐ γὰρ ἀλλὰ, 473.
πρὶν ἄν, after neg., 317.
πῶς ἄν, c. opt., = wish, 16, 17.

3. CASES.

- Gen. in exclamations, 132, 243.
„ of time, limitative, 301, 396.
„ (in honour of), 76, 96.
Dat. with αὐτός, without prep., 3, 7.

4. MISCELLANEOUS.

- Attraction, 91.
Desiderative, 57.
Irregular sequence, opt. for subj., 113.
Indirect interrog. in repeated questions, 116, 390.
παρὰ προσδοκίαν, 45, 46, 55, 56, 163, 256, 359, 527.
πῶς, contemptuous, 28, 150.



